



UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



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GREEN FIELDS AND RUNNING
BROOKS



“Ho! green fields and running brooks,
Knotted strings and fishing hooks.”

—PROEM.

From a drawing by W. T. Smedley.

GREEN FIELDS AND RUNNING BROOKS

BY
JAMES WHITCOMB RILEY



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TO MY SISTERS
ELVA AND MARY

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*HO ! green fields and running brooks !
Knotted strings and fishing-hooks
Of the truant, stealing down
Weedy back-ways of the town.*

*Where the sunshine overlooks,
By green fields and running brooks,
All intruding guests of chance
With a golden tolerance.*

*Cooing doves, or pensive pair
Of picnickers, straying there—
By green fields and running brooks,
Sylvan shades and mossy nooks !*

*And—O Dreamer of the Days,
Murmurer of roundelays
All unsung of words or books,
Sing green fields and running brooks !*

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A COUNTRY PATHWAY

I COME upon it suddenly, alone—

A little pathway winding in the weeds
That fringe the roadside; and with dreams my own,
I wander as it leads.

Full wistfully along the slender way,

Through summer tan of freckled shade and shine,
I take the path that leads me as it may—
Its every choice is mine.

A chipmunk, or a sudden-whirring quail,

Is startled by my step as on I fare—
A garter-snake across the dusty trail
Glances and—is not there.

Above the arching jimson-weeds flare twos

And twos of sallow-yellow butterflies,

A COUNTRY PATHWAY

Like blooms of lorn primroses blowing loose
When autumn winds arise.

The trail dips—dwindles—broadens then, and lifts
Itself astride a cross-road dubiously,
And, from the fennel marge beyond it, drifts
Still onward, beckoning me.

And though it needs must lure me mile on mile
Out of the public highway, still I go,
My thoughts, far in advance in Indian file,
Allure me even so.

Why, I am as a long-lost boy that went
At dusk to bring the cattle to the bars,
And was not found again, though Heaven lent
His mother all the stars

With which to seek him through that awful night.
O years of nights as vain!—Stars never rise
But well might miss their glitter in the light
Of tears in mother-eyes!

So—on, with quickened breaths, I follow still—
My avant-courier must be obeyed!
Thus am I led, and thus the path, at will,
Invites me to invade

A COUNTRY PATHWAY

A meadow's precincts, where my daring guide
Clambers the steps of an old-fashioned stile,
And stumbles down again, the other side,
To gambol there awhile

In pranks of hide-and-seek, as on ahead
I see it running, while the clover-stalks
Shake rosy fists at me, as though they said—
“You dog our country walks

“And mutilate us with your walking-stick!—
We will not suffer tamely what you do,
And warn you at your peril,—for we'll sic
Our bumblebees on you!”

But I smile back, in airy nonchalance,—
The more determined on my wayward quest,
As some bright memory a moment dawns
A morning in my breast—

Sending a thrill that hurries me along
In faulty similes of childish skips,
Enthused with lithe contortions of a song
Performing on my lips.

In wild meanderings o'er pasture wealth—
Erratic wanderings through dead'ning lands

A COUNTRY PATHWAY

Where sly old brambles, plucking me by stealth,
Put berries in my hands:

Or the path climbs a bowlder—wades a slough—
Or, rollicking through buttercups and flags,
Goes gayly dancing o'er a deep bayou
On old tree-trunks and snags:

Or, at the creek, leads o'er a limpid pool
Upon a bridge the stream itself has made,
With some Spring-freshet for the mighty tool
That its foundation laid.

I pause a moment here to bend and muse,
With dreamy eyes, on my reflection, where
A boat-backed bug drifts on a helpless cruise,
Or wildly oars the air,

As, dimly seen, the pirate of the brook—
The pike, whose jaunty hulk denotes his speed—
Swings pivoting about, with wary look
Of low and cunning greed.

Till, filled with other thought, I turn again
To where the pathway enters in a realm
Of lordly woodland, under sovereign reign
Of towering oak and elm.

A COUNTRY PATHWAY

A puritanic quiet here reviles

The almost whispered warble from the hedge,
And takes a locust's rasping voice and files
The silence to an edge.

In such a solitude my sombre way

Strays like a misanthrope within a gloom
Of his own shadows—till the perfect day
Bursts into sudden bloom,

And crowns a long, declining stretch of space,

Where King Corn's armies lie with flags unfurled,
And where the valley's dint in Nature's face
Dimples a smiling world.

And lo! through mists that may not be dispelled,

I see an old farm homestead, as in dreams,
Where, like a gem in costly setting held,
The old log cabin gleams.

.

O darling Pathway! lead me bravely on

Adown your valley-way, and run before
Among the roses crowding up the lawn
And thronging at the door,—

A COUNTRY PATHWAY

And carry up the echo there that shall
Arouse the drowsy dog, that he may bay
The household out to greet the prodigal
That wanders home to-day.

ON THE BANKS O' DEER CRICK

ON the banks o' Deer Crick! There's the place fer me!—
Worter slidin' past ye jes as clair as it kin be:—
See yer shadder in it, and the shadder o' the sky,
And the shadder o' the buzzard as he goes a-lazin' by;
Shadder o' the pizen-vines, and shadder o' the trees—
And I purt'-nigh said the shadder o' the sunshine and
the breeze!

Well!—I never seen the ocean ner I never seen the sea.—
On the banks o' Deer Crick's grand enough fer me!

On the banks o' Deer Crick—mil'd er two from town—
'Long up where the mill-race comes a-loafin' down,—
Like to git up in there—'mongst the sycamores—
And watch the worter at the dam, a-frothin' as she
pours:

Crawl out on some old log, with my hook and line,
Where the fish is jes so thick you kin see 'em shine

ON THE BANKS O' DEER CRICK

As they flicker round yer bait, *coaxin'* you to jerk,
Tel yer tired ketchin' of 'em, mighty nigh, as *work*!

On the banks o' Deer Crick!—Allus my delight
Jes to be around there—take it day er night!—
Watch the snipes and kildees foolin' half the day—
Er these-'ere little worter-bugs skootin' ever'way!—
Snake-feeders glancin' round, er dartin' out o' sight;
And dewfall, and bullfrogs, and lightnin'-bugs at
night—

Stars up through the tree-tops—er in the crick below,—
And smell o' mussrat through the dark clean from the
old b'y-o!

Er take a tromp, some Sund'y, say, 'way up to
“Johnson's Hole,”

And find where he's had a fire, and hid his fishin'-pole:
Have yer “dog-leg” with ye, and yer pipe and “cut-
and-dry”—

Pocketful o' corn-bread, and slug er two o' rye. . . .
Soak yer hide in sunshine and waller in the shade—
Like the Good Book tells us—“where there're none to
make afraid!”

Well!—I never seen the ocean ner I never seen the sea.—
On the banks o' Deer Crick's grand enough fer me!

A DITTY OF NO TONE—

Piped to the Spirit of John Keats

I

WOULD that my lips might pour out in thy praise
A fitting melody—an air sublime,—
A song sun-washed and draped in dreamy haze—
The floss and velvet of luxurious rhyme:
A lay wrought of warm languors, and o'er-brimmed
With balminess, and fragrance of wild flowers
Such as the droning bee ne'er wearies of—
Such thoughts as might be hymned
To thee from this midsummer land of ours
Through shower and sunshine, blent for very
love.

II

Deep silences in woody aisles wherethrough
Cool paths go loitering, and where the trill
Of best-remembered birds hath something new
In cadence for the hearing—lingering still

A DITTY OF NO TONE

Through all the open day that lies beyond;
Reaches of pasture-lands, vine-wreathen oaks,
Majestic still in pathos of decay;—
The road—the wayside pond
Wherein the dragon-fly an instant soaks
His filmy wing-tips ere he flits away.

III

And I would pluck from out the dank, rich mould,
Thick-shaded from the sun of noon, the long
Lithe stalks of barley, topped with ruddy gold,
And braid them in the meshes of my song;
And with them I would tangle wheat and rye,
And wisps of greenest grass the katydid
E'er crept beneath the blades of, sulkily,
As harvest-hands went by;
And weave of all, as wildest fancy bid,
A crown of mingled song and bloom for thee.

A WATER-COLOR

Low hidden in among the forest-trees
An artist's tilted easel, ankle-deep
In tousled ferns and mosses, and in these
A fluffy water-spaniel, half asleep
Beside a sketch-book and a fallen hat—
A little wicker flask tossed into that.

A sense of utter carelessness and grace
Of pure abandon in the slumb'rous scene,—
As if the June, all hoydenish of face,
Had romped herself to sleep there on the green,
And brink and sagging bridge and sliding
stream
Were just romantic parcels of her dream.

THE CYCLONE

So lone I stood, the very trees seemed drawn
In conference with themselves.—Intense—intense
Seemed everything;—the summer splendor on
The sight,—magnificence!

A babe's life might not lighter fail and die
Than failed the sunlight.—Though the hour was
noon,
The palm of midnight might not lighter lie
Upon the brow of June.

With eyes upraised, I saw the underwings
Of swallows—gone the instant afterward—
While from the elms there came strange twitterings,
Stilled scarce ere they were heard.

The river seemed to shiver; and, far down
Its darkened length, I saw the sycamores
Lean inward closer, under the vast frown
That weighed above the shores.

THE CYCLONE

Then was a roar, born of some awful burst! . . .

And one lay, shrieking, chattering, in my path—
Flung—he or I—out of some space accurst
As of Jehovah's wrath:

Nor barely had he wreaked his latest prayer,
Ere back the noon flashed o'er the ruin done,
And, o'er uprooted forests tousled there,
The birds sang in the sun.

WHERE-AWAY



O THE Lands of Where-Away!
Tell us—tell us—where are they?
Through the darkness and the dawn
We have journeyed on and on—
From the cradle to the cross—
From possession unto loss.—
Seeking still, from day to day,
For the Lands of Where-Away.



When our baby-feet were first
Planted where the daisies burst,
And the greenest grasses grew
In the fields we wandered through,—
On, with childish discontent,
Ever on and on we went,
Hoping still to pass, some day,
O'er the verge of Where-Away.

WHERE-AWAY

Roses laid their velvet lips
On our own, with fragrant sips;
But their kisses held us not,
All their sweetness we forgot;—
Though the brambles in our track
Plucked at us to hold us back—
“Just ahead,” we used to say,
“Lie the Lands of Where-Away.”

Children at the pasture-bars,
Through the dusk, like glimmering stars,
Waved their hands that we should bide
With them over eventide:
Down the dark their voices failed
Falteringly, as they hailed,
And died into yesterday—
Night ahead and—Where-Away?

Twining arms about us thrown—
Warm caresses, all our own,
Can but stay us for a spell—
Love hath little new to tell
To the soul in need supreme,
Aching ever with the dream
Of the endless bliss it may
Find in Lands of Where-Away!

THE HOME-GOING

WE must get home—for we have been away
So long, it seems forever and a day!
And O so very homesick we have grown,
The laughter of the world is like a moan
In our tired hearing, and its songs as vain,—
We must get home—we must get home again!

We must get home: It hurts so, staying here,
Where fond hearts must be wept out tear by tear,
And where to wear wet lashes means, at best,
When most our lack, the least our hope of rest—
When most our need of joy, the more our pain—
We must get home—we must get home again!

We must get home: All is so quiet there:
The touch of loving hands on brow and hair—
Dim rooms, wherein the sunshine is made mild—
The lost love of the mother and the child

THE HOME-GOING

Restored in restful lullabies of rain.—

We must get home—we must get home again!

We must get home, where, as we nod and drowse,
Time humors us and tiptoes through the house,
And loves us best when sleeping baby-wise,
With dreams—not tear-drops—brimming our
 clenched eyes,—

Pure dreams that know nor taint nor earthly
 stain—

We must get home—we must get home again!

We must get home; and, unremembering there
All gain of all ambitions elsewhere,
Rest—from the feverish victory, and the crown
Of conquest whose waste glory weighs us down.—
Fame's fairest gifts we toss back with disdain—
We must get home—we must get home again!

HOW JOHN QUIT THE FARM

NOBODY on the old farm here but Mother, me and John,
Except, of course, the extry he'p when harvest-time
come on,—

And *then*, I want to say to you, we *needed* he'p about,
As you'd admit, ef you'd a-seen the way the crops
turned out!

A better quarter-section ner a richer soil warn't found
Than this-here old-home place o' ourn fer fifty miles
around!—

The house was small—but plenty-big we found it from
the day

That John—our only livin' son—packed up and went
away.

You see, we tuk sich pride in John—his mother more'n
me—

That's natchurur; but *both* of us was proud as proud
could be;

HOW JOHN QUIT THE FARM

Fer the boy, from a little chap, was most uncommon
bright,
And seemed in work as well as play to take the same
delight.

He allus went a-whistlin' round the place, as glad at
heart
As robins up at five o'clock to git an airy start;
And many a time 'fore daylight Mother's waked me up
to say—
“Jest listen, David!—listen!—Johnny's beat the birds
to-day!”

High-sperited from boyhood, with a most inquirin'
turn,—
He wanted to learn ever'thing on earth they was to
learn:
He'd ast more plaguy questions in a mortal-minute
here
Than his grandpap in Paradise could answer in a year!

And *read*! w'y, his own mother learnt him how to read
and spell;
And “The Childern of the Abbey”—w'y, he knowed that
book as well

HOW JOHN QUIT THE FARM

At fifteen as his parents!—and “The Pilgrim’s Progress,” too—

Jest knuckled down, the shaver did, and read ’em through and through!

At eighteen, Mother ’lowed the boy must have a better chance—

That we ort to educate him, under any circumstance;
And John he j’ined his mother, and they ding-donged
and kep’ on,

Tel I sent him off to school in town, half glad that he was gone.

But—I missed him—w’y, of course I did!—The Fall and Winter through

I never built the kitchen-fire, er split a stick in two,
Er fed the stock, er butchered, er swung up a gambrel-pin,

But what I thought o’ John, and wished that he was home ag’in.

He’d come, sometimes—on Sund’yys most—and stay the Sund’y out;

And on Thanksgivin’-Day he ’peared to like to be about:

HOW JOHN QUIT THE FARM

But a change was workin' on him—he was stiller than
before,
And didn't joke, ner laugh, ner sing and whistle any
more.

And his talk was all so proper; and I noticed, with a sigh,
He was tryin' to raise side-whiskers, and had on a
stripèd tie,
And a standin'-collar, ironed up as stiff and slick as
bone;
And a breast-pin, and a watch and chain and plug-hat
of his own.

But when Spring-weather opened out, and John was to
come home
And he'p me through the season, I was glad to see him
come;
But my happiness, that evening, with the settin' sun
went down,
When he bragged of "a position" that was offered him
in town.

"But," says I, "you'll not accept it?" "W'y, of course
I will," says he.—
"This drudgin' on a farm," he says, "is not the life fer
me;

HOW JOHN QUIT THE FARM

I've set my stakes up higher," he continued, light and gay.

"And town's the place fer *me*, and I'm a-goin' right away!"

And go he did!—his mother clingin' to him at the gate,
A-pleadin' and a-cryin'; but it hadn't any weight.

I was tranquiller, and told her 'twarn't no use to worry
so,

And onclapsed her arms from round his neck round
mine—and let him go!

I felt a little bitter feelin' foolin' round about
The aidges of my conscience; but I didn't let it out;—
I simply retch out, trimbly-like, and tuk the boy's
hand,
And though I didn't say a word, I knowed he'd
understand.

And—well!—sence then the old home here was mighty
lonesome, shore!

With me a-workin' in the field, and Mother at the door,
Her face ferever to'rds the town, and fadin' more and
more—

Her only son nine miles away, a-clerkin' in a store!

HOW JOHN QUIT THE FARM

The weeks and months dragged by us; and sometimes
the boy would write

A letter to his mother, sayin' that his work was light,
And not to feel oneasy about his health a bit—
Though his business was confinin', he was gittin' used
to it.

And sometimes he would write and ast how *I* was
gittin' on,

And ef I had to pay out much fer he'p sence he was
gone;

And how the hogs was doin', and the balance of the
stock,

And talk on fer a page er two jest like he used to talk.

And he wrote, along 'fore harvest, that he guessed he
would git home,

Fer business would, of course, be dull in town.—But
didn't come:—

We got a postal later, sayin' when they had no trade
They filled the time "invoicin' goods," and that was
why he stayed.

And then he quit a-writin' altogether: Not a word—
Exceptin' what the neighbors brung who'd been to
town and heard

HOW JOHN QUIT THE FARM

What store John was clerkin' in, and went round to
inquire
If they could buy their goods there less and sell their
produce higher.

And so the Summer faded out, and Autumn wore away,
And a keener Winter never fetched around Thanks-
givin'-Day!

The night before that day of thanks I'll never quite
fergit,
The wind a-howlin' round the house—it makes me
creepy yit!

And there set me and Mother—me a-twistin' at the
prongs
Of a green scrub-ellum forestick with a vicious pair of
tongs,
And Mother sayin', "*David! David!*" in a' undertone,
As though she thought that I was thinkin' bad-words
unbeknown.

"I've dressed the turkey, David, fer to-morrow," Mother
said,
A-tryin' to wedge some pleasant subject in my stubborn
head,—

HOW JOHN QUIT THE FARM

“And the mince-meat I’m a-mixin’ is perfection mighty
nigh;

And the pound-cake is delicious-rich—” “Who’ll eat
’em?” I-says-I.

“The cramberries is drippin’-sweet,” says Mother,
runnin’ on,

P’tendin’ not to hear me;—“and somehow I thought of John
All the time they was a-jellin’—fer you know they allus
was

His favorite—he likes ’em so!” Says I, “Well, s’pose
he does?”

“Oh, nothin’ much!” says Mother, with a quiet sort o’
smile—

“This gentleman behind my cheer may tell you after
while!”

And as I turnt and looked around, some one riz up
and leant

And putt his arms round Mother’s neck, and laughed in
low content.

“It’s *me*,” he says—“your fool-boy John, come back to
shake your hand;

Set down with you, and talk with you, and make you
understand

HOW JOHN QUIT THE FARM

How dearer yit than all the world is this old home
that we

Will spend Thanksgivin' in fer life—jest Mother, you
and me!"

.

Nobody on the old farm here but Mother, me and John,
Except, of course, the extry he'p when harvest-time
comes on;

And then, I want to say to you, we *need* sich he'p about,
As you'd admit, ef you could see the way the crops
turns out!

NORTH AND SOUTH

OF the North I wove a dream,
All bespangled with the gleam
 Of the glancing wings of swallows
Dipping ripples in a stream,
That, like a tide of wine,
Wound through lands of shade and shine
Where purple grapes hung bursting on the vine.

And where orchard-boughs were bent
Till their tawny fruitage blent
 With the golden wake that marked the
Way the happy reapers went;
Where the dawn died into noon
As the May-mists into June,
And the dusk fell like a sweet face in a swoon.

Of the South I dreamed: And there
Came a vision clear and fair
 As the marvellous enchantments

NORTH AND SOUTH

Of the mirage of the air;
And I saw the bayou-trees,
With their lavish draperies,
Hang heavy o'er the moon-washed cypress-knees.

Peering from lush fens of rice,
I beheld the Negro's eyes,
 Lit with that old superstition
Death itself cannot disguise;
And I saw the palm-tree nod
Like an Oriental god,
And the cotton froth and bubble from the pod.

And I dreamed that North and South,
With a sigh of dew and drouth,
 Blew each unto the other
The salute of lip and mouth;
And I wakened, awed and thrilled—
Every doubting murmur stilled
In the silence of the dream I found fulfilled.

THE IRON HORSE

No song is mine of Arab steed—
My courser is of nobler blood,
And cleaner limb and fleeter speed,
And greater strength and hardihood
Than ever cantered wild and free
Across the plains of Araby.

Go search the level desert land
From Sana on to Samarcand—
Wherever Persian prince has been,
Or Dervish, Sheik, or Bedouin,
And I defy you there to point
Me out a steed the half so fine—
From tip of ear to pastern-joint—
As this old iron horse of mine.

You do not know what beauty is—
You do not know what gentleness
His a—er is to my caress!—

THE IRON HORSE

Why, look upon this gait of his,—
A touch upon his iron rein—

He moves with such a stately grace
The sunlight on his burnished mane
Is barely shaken in its place;
And at a touch he changes pace,
And, gliding backward, stops again.

And talk of mettle—Ah! my friend,
Such passion smoulders in his breast
That when awakened it will send
A thrill of rapture wilder than
E'er palpitated heart of man
When flaming at its mightiest.

And there's a fierceness in his ire—
A maddened majesty that leaps
Along his veins in blood of fire,
Until the path his vision sweeps
Spins out behind him like a thread
Unravelling from the reel of time,
As, wheeling on his course sublime,
The earth revolves beneath his tread.

Then stretch away, my gallant steed!
Thy mission is a noble one:
Thou bear'st the father to the son,

THE IRON HORSE

And sweet relief to bitter need;
Thou bear'st the stranger to his friends;
 Thou bear'st the pilgrim to the shrine,
And back again the prayer he sends
 That God will prosper me and mine,—
The star that on thy forehead gleams
Has blossomed in our brightest dreams.
Then speed thee on thy glorious race!
The mother waits thy ringing pace;
The father leans an anxious ear
The thunder of thy hooves to hear;
The lover listens, far away,
To catch thy keen exultant neigh;
And, where thy breathings roll and rise,
The husband strains his eager eyes,
And laugh of wife and baby-glee
Ring out to greet and welcome thee.
Then stretch away! and when at last
 The master's hand shall gently check
Thy mighty speed, and hold thee fast,
 The world will pat thee on the neck.

HIS MOTHER'S WAY

TOMPS 'ud allus haf to say
Somepin' 'bout "his mother's way."—
He lived hard-like—never jined
Any church of any kind.—
"It was Mother's way," says he,
"To be good enough fer *me*
And her too,—and certinly
Lord has heerd *her* pray!"
Propped up on his dyin' bed,—
"Shore as Heaven's overhead,
I'm a-goin' there," he said—
"It was Mother's way."

JAP MILLER

JAP MILLER down at Martinsville's the blamedest feller
yit!

When *he* starts in a-talkin' other folks is apt to quit!—
'Pears like that mouth o' his'n wuzn't made fer nothin'
else

But jes to argify 'em down and gether in their pelts:
He'll talk you down on tariff; er he'll talk you down on
tax,

And prove the pore man pays 'em all—and them's about
the fac's!—

Religen, law, er politics, prize-fightin' er base-ball—
Jes tetch Jap up a little and he'll post you 'bout 'em
all.

And the comicalist feller ever tilted back a cheer
And tuk a chaw tobacker kindo' like he didn't keer.—
There's where the feller's stren'th lays,—he's so com-
mon-like and plain,—

JAP MILLER

They hain't no dude about old Jap, you bet you—nary
grain!

They 'lected him to Council and it never turned his
head,

And didn't make no differunce what anybody said,—
He didn't dress no finer, ner rag out in fancy clothes;
But his voice in Council-meetin's is a turrer to his foes.

He's fer the pore man ever' time! And in the last cam-
paign

He stumped old Morgan County, through the sunshine
and the rain,

And helt the banner up'ards from a-trailin' in the dust,
And cut loose on monopolies and cuss'd and cuss'd and
cuss'd!

He'd tell some funny story ever' now and then, you
know,

Tel, blame it! it wuz better'n a Jack-o'-lantern show!
And I'd go funder, yit, to-day, to hear old Jap norate
Than any high-toned orater 'at ever stumped the State!

W'y, that-air blame Jap Miller, with his keen sircastic
fun,

Has got more friends than ary candidate 'at ever run!

JAP MILLER

Don't matter what *his* views is, when he states the same
to you,

They allus coincide with your'n, the same as two and
two:

You *can't* take issue with him—er, at least, they hain't
no sense

In startin' in to down him, so you better not com-
mence.—

The best way's jes to listen, like your humble servant
does,

And jes concede Jap Miller is the best man ever wuz!

A SOUTHERN SINGER

Written in Madison Cawein's "Lyrics and Idyls"

HEREIN are blown from out the South
Songs blithe as those of Pan's pursed mouth—
As sweet in voice as, in perfume,
The night-breath of magnolia-bloom.

Such sumptuous languor lures the sense—
Such luxury of indolence—
The eyes blur as a nymph's might blur,
With water-lilies watching her.

You waken, thrilling at the trill
Of some wild bird that seems to spill
The silence full of winy drips
Of song that Fancy sips and sips.

Betimes, in brambled lanes wherethrough
The chipmunk stripes himself from view,

A SOUTHERN SINGER

You pause to lop a creamy spray
Of elder-blossoms by the way.

Or where the morning dew is yet
Gray on the topmost rail, you set
A sudden palm and, vaulting, meet
Your vaulting shadow in the wheat.

On lordly swards, of suave incline,
Entessellate with shade and shine,
You shall misdoubt your lowly birth,
Clad on as one of princely worth:

The falcon on your wrist shall ride—
Your milk-white Arab side by side
With one of raven-black.—You fain
Would kiss the hand that holds the rein.

Nay, nay, Romancer! Poet! Seer!
Sing us back home—from there to here:
Grant your high grace and wit, but we
Most honor your simplicity.—

Herein are blown from out the South
Songs blithe as those of Pan's pursed mouth—
As sweet in voice as, in perfume,
The night-breath of magnolia-bloom.

A DREAM OF AUTUMN

MELLOW hazes, lowly trailing
Over wood and meadow, veiling
Sombre skies, with wild-fowl sailing
 Sailor-like to foreign lands;
And the north wind overleaping
Summer's brink, and flood-like sweeping
Wrecks of roses where the weeping-
 Willows wring their helpless hands.

Flared, like Titan torches flinging
Flakes of flame and embers, springing
From the vale, the trees stand swinging
 In the moaning atmosphere;
While in dead'ning lands the lowing
Of the cattle, sadder growing,
Fills the sense to overflowing
 With the sorrow of the year.

A DREAM OF AUTUMN

Sorrowfully, yet the sweeter
Sings the brook in rippled metre
Under boughs that lithely teeter
 Lorn birds, answering from the shores
Through the viny, shady-shiny
Interspaces, shot with tiny
Flying motes that fleck the winy
 Wave-engraven sycamores.

Fields of ragged stubble, wrangled
With rank weeds, and shocks of tangled
Corn, with crests like rent plumes dangled
 Over Harvest's battle-plain;
And the sudden whir and whistle
Of the quail that, like a missile,
Whizzes over thorn and thistle,
 And, a missile, drops again.

Muffled voices, hid in thickets
Where the redbird stops to stick its
Ruddy beak betwixt the pickets
 Of the truant's rustic trap;
And the sound of laughter ringing
Where, within the wild vine swinging,
Climb Bacchante's schoolmates, flinging
 Purple clusters in her lap.

A DREAM OF AUTUMN

Rich as wine, the sunset flashes
Round the tilted world, and dashes
Up the sloping west, and splashes
 Red foam over sky and sea—
Till my dream of Autumn, paling
In the splendor all-prevailing,
Like a sallow leaf goes sailing
 Down the silence solemnly.

TOM VAN ARDEN

TOM VAN ARDEN, my old friend,
Our warm fellowship is one
Far too old to comprehend
Where its bond was first begun:
Mirage-like before my gaze
Gleams a land of other days,
Where two truant boys, astray,
Dream their lazy lives away.

There's a vision, in the guise
Of Midsummer, where the Past
Like a weary beggar lies
In the shadow Time has cast;
And as blends the bloom of trees
With the drowsy hum of bees,
Fragrant thoughts and murmurs blend,
Tom Van Arden, my old friend.

TOM VAN ARDEN

Tom Van Arden, my old friend,
All the pleasures we have known
Thrill me now as I extend
This old hand and grasp your own—
Feeling, in the rude caress,
All affection's tenderness;
Feeling, though the touch be rough,
Our old souls are soft enough.

So we'll make a mellow hour:
Fill your pipe, and taste the wine—
Warp your face, if it be sour,
I can spare a smile from mine;
If it sharpen up your wit,
Let me feel the edge of it—
I have eager ears to lend,
Tom Van Arden, my old friend.

Tom Van Arden, my old friend,
Are we "lucky dogs," indeed?
Are we all that we pretend
In the jolly life we lead?—
Bachelors, we must confess,
Boast of "single blessedness"
To the world, but not alone—
Man's best sorrow is his own!

TOM VAN ARDEN

And the saddest truth is this,—
Life to us has never proved
What we tasted in the kiss
Of the women we have loved:
Vainly we congratulate
Our escape from such a fate
As their lying lips could send,
Tom Van Arden, my old friend!

Tom Van Arden, my old friend,
Hearts, like fruit upon the stem,
Ripen sweetest, I contend,
As the frost falls over them:
Your regard for me to-day
Makes November taste of May,
And through every vein of rhyme
Pours the blood of summer-time.

When our souls are cramped with youth
Happiness seems far away
In the future, while, in truth,
We look back on it to-day
Through our tears, nor dare to boast,—
“Better to have loved and lost!”
Broken hearts are hard to mend,
Tom Van Arden, my old friend.

TOM VAN ARDEN

Tom Van Arden, my old friend,
I grow prosy, and you tire;
Fill the glasses while I bend
To prod up the failing fire. . . .
You are restless:—I presume
There's a dampness in the room.—
Much of warmth our nature begs,
With rheumatics in our legs! . . .

Humph! the legs we used to fling
Limber-jointed in the dance,
When we heard the fiddle ring
Up the curtain of Romance,
And in crowded public halls
Played with hearts like jugglers' balls.—
Feats of mountebanks, depend!—
Tom Van Arden, my old friend.

Tom Van Arden, my old friend,
Pardon, then, this theme of mine:
While the firelight leaps to lend
Higher color to the wine,—
I propose a health to those
Who have *homes*, and home's repose,
Wife- and child-love without end!
. . . Tom Van Arden, my old friend.

JUST TO BE GOOD

JUST to be good—

 This is enough—enough!

O we who find sin's billows wild and rough,
Do we not feel how more than any gold
Would be the blameless life we led of old
While yet our lips knew but a mother's kiss?

 Ah! though we miss

 All else but this,

 To be good is enough!

It is enough—

 Enough—just to be good!

To lift our hearts where they are understood;
To let the thirst for worldly power and place
Go unappeased; to smile back in God's face
With the glad lips our mothers used to kiss.

 Ah! though we miss

 All else but this,

 To be good is enough!

HOME AT NIGHT

WHEN chirping crickets fainter cry,
And pale stars blossom in the sky,
And twilight's gloom has dimmed the bloom
And blurred the butterfly:

When locust-blossoms fleck the walk,
And up the tiger-lily stalk
The glow-worm crawls and clings and falls
And glimmers down the garden-walls:

When buzzing things, with double wings
Of crisp and raspish flutterings,
Go whizzing by so very nigh
One thinks of fangs and stings:—

O then, within, is stilled the din
Of crib she rocks the baby in,
And heart and gate and latch's weight
Are lifted—and the lips of Kate.

THE HOOSIER FOLK-CHILD

THE Hoosier Folk-Child—all unsung—
Unlettered all of mind and tongue;
Unmastered, unmolested—made
Most wholly frank and unafraid:
Untaught of any school—unvexed
Of law or creed—all unperplexed—
Unsermoned, ay, and undefiled,
An all imperfect-perfect child—
A type which (Heaven forgive us!) you
And I do tardy honor to,
And so profane the sanctities
Of our most sacred memories.
Who, growing thus from boy to man,
That dares not be American?
Go, Pride, with prudent underbuzz—
Go *whistle!* as the Folk-Child does.

The Hoosier Folk-Child's world is not
 Much wider than the stable-lot
 Between the house and highway fence
 That bounds the home his father rents.
 His playmates mostly are the ducks
 And chickens, and the boy that "shucks
 Corn by the shock," and talks of town,
 And whether eggs are "up" or "down,"
 And prophesies in boastful tone
 Of "owning horses of his own,"
 And "being his own man," and "when
 He gets to be, what he'll do then."—
 Takes out his jack-knife dreamily
 And makes the Folk-Child two or three
 Crude corn-stalk figures,—a wee span
 Of horses and a little man.

The Hoosier Folk-Child's eyes are wise
 And wide and round as brownies' eyes:
 The smile they wear is ever blent
 With all-expectant wonderment,—
 On homeliest things they bend a look
 As rapt as o'er a picture-book,
 And seem to ask, whate'er befall,
 The happy reason of it all:—

THE HOOSIER FOLK-CHILD

Why grass is all so glad a green,
And leaves—and what their lisplings mean;—
Why buds grow on the boughs, and why
They burst in blossom by and by—
As though the orchard in the breeze
Had shook and popped its *pop-corn trees*,
To lure and whet, as well they might,
Some seven-league giant's appetite!

The Hoosier Folk-Child's chubby face
Has scant refinement, caste or grace,—
From crown to chin, and cheek to cheek,
It bears the grimy water-streak
Of rinsings such as some long rain
Might drool across the window-pane
Wherethrough he peers, with troubled frown,
As some lorn team drives by for town.
His brow is elfed with wispish hair,
With tangles in it here and there,
As though the warlocks snarled it so
At midmirk when the moon sagged low,
And boughs did toss and skreek and shake,
And children moaned themselves awake,
With fingers clutched, and starting sight
Blind as the blackness of the night!

THE HOOSIER FOLK-CHILD

The Hoosier Folk-Child!—Rich is he
In all the wealth of poverty!
He owns nor title nor estate,
Nor speech but half articulate,—
He owns nor princely robe nor crown;—
Yet, draped in patched and faded brown,
He owns the bird-songs of the hills—
The laughter of the April rills;
And his are all the diamonds set
In Morning's dewy coronet,—
And his the Dusk's first minted stars
That twinkle through the pasture-bars
And litter all the skies at night
With glittering scraps of silver light;—
The rainbow's bar, from rim to rim,
In beaten gold, belongs to him.

JACK THE GIANT-KILLER

Bad Boy's Version

TELL you a story—an' it's a fac':—
Wunst wuz a little boy, name wuz Jack,
An' he had sword an' buckle an' strap
Maked of gold, an' a "'visibul cap";
An' he killed Gi'nts 'at et whole cows—
Th' horns an' all—an' pigs an' sows!
But Jack, his golding sword wuz, oh!
So awful sharp 'at he could go
An' cut th' ole Gi'nts clean in two
'Fore 'ey knowed what he wuz goin' to do!
An' *one* ole Gi'nt, he had four
Heads, an' name wuz "Bumblebore"—
An' he wuz feared o' Jack—'cause he,
Jack, he killed six—five—ten—three,
An' all o' th' uther ole Gi'nts but him:
An' thay wuz a place Jack haf to swim

JACK THE GIANT-KILLER

'Fore he could git t' ole "Bumblebore"—
Nen thay wuz "griffuns" at the door:
But Jack, he thist plunged in an' swum
Clean acrost; an' when he come
To th' uther side, he thist put on
His "'visibul cap," an' nen, dog-gone!
You couldn't see him at all!—An' so
He slewed the "griffuns"—*boff*, you know!
Nen wuz a horn hunged over his head,
High on th' wall, an' words 'at read,—
"Whoever kin this trumput blow
Shall cause the Gi'nt's overth'ow!"
An' Jack, he thist reached up an' blowed
The stuffin' out of it! an' th'owed
Th' castul-gates wide open, an'
Nen tuk his gold sword in his han',
An' thist marched in t' ole "Bumblebore,"
An', 'fore he knowed, he put 'bout four
Heads on him—an' chopped 'em off, too!—
Wisht 'at *I'd* been Jack!—don't you?

WHILE THE MUSICIAN PLAYED

O IT was but a dream I had
While the musician played!—
And here the sky, and here the glad
Old ocean kissed the glade;
And here the laughing ripples ran,
And here the roses grew
That threw a kiss to every man
That voyaged with the crew.

Our silken sails in lazy folds
Drooped in the breathless breeze:
As o'er a field of marigolds
Our eyes swam o'er the seas;
While here the eddies lisped and purled
Around the island's rim,
And up from out the underworld
We saw the mermen swim.

WHILE THE MUSICIAN PLAYED

And it was dawn and middle-day
And midnight—for the moon
On silver rounds across the bay
Had climbed the skies of June,—
And there the glowing, glorious king
Of day ruled o'er his realm,
With stars of midnight glittering
About his diadem.

The sea-gull reeled on languid wing
In circles round the mast,
We heard the songs the sirens sing
As we went sailing past;
And up and down the golden sands
A thousand fairy throngs
Flung at us from their flashing hands
The echoes of their songs.

O it was but a dream I had
While the musician played!—
For here the sky, and here the glad
Old ocean kissed the glade;
And here the laughing ripples ran,
And here the roses grew
That threw a kiss to every man
That voyaged with the crew.

AUGUST

A DAY of torpor in the sullen heat
Of Summer's passion: In the sluggish stream
The panting cattle lave their lazy feet,
With drowsy eyes, and dream.

Long since the winds have died, and in the sky
There lives no cloud to hint of Nature's grief;
The sun glares ever like an evil eye,
And withers flower and leaf.

Upon the gleaming harvest-field remote
The thresher lies deserted, like some old
Dismantled galleon that hangs afloat
Upon a sea of gold.

The yearning cry of some bewildered bird
Above an empty nest, and truant boys

AUGUST

Along the river's shady margin heard—

A harmony of noise—

A melody of wrangling voices blent

With liquid laughter, and with rippling calls

Of piping lips and trilling echoes sent

To mimic waterfalls.

And through the hazy veil the atmosphere

Has draped about the gleaming face of Day,

The sifted glances of the sun appear

In splinterings of spray.

The dusty highway, like a cloud of dawn,

Trails o'er the hillside, and the passer-by,

A tired ghost in misty shroud, toils on

His journey to the sky.

And down across the valley's drooping sweep,

Withdrawn to farthest limit of the glade,

The forest stands in silence, drinking deep

Its purple wine of shade.

The gossamer floats up on phantom wing;

The sailor-vision voyages the skies

And carries into chaos everything

That freights the weary eyes:

AUGUST

Till, throbbing on and on, the pulse of heat
Increases—reaches—passes fever's height,
And Day sinks into slumber, cool and sweet,
Within the arms of Night.

TO HEAR HER SING

To hear her sing—to hear her sing—
It is to hear the birds of Spring
In dewy groves on blooming sprays
Pour out their blithest roundelays.

It is to hear the robin trill
At morning, or the whippoorwill
At dusk, when stars are blossoming—
To hear her sing—to hear her sing!

To hear her sing—it is to hear
The laugh of childhood ringing clear
In woody path or grassy lane
Our feet may never fare again.

Faint, far away as Memory dwells,
It is to hear the village bells

TO HEAR HER SING

At twilight, as the truant hears
Them, hastening home, with smiles and tears.

Such joy it is to hear her sing,
We fall in love with everything—
The simple things of every day
Grow lovelier than words can say.

The idle brooks that purl across
The gleaming pebbles and the moss
We love no less than classic streams—
The Rhines and Arnos of our dreams.

To hear her sing—with folded eyes,
It is, beneath Venetian skies,
To hear the gondoliers' refrain,
Or troubadours of sunny Spain.—

To hear the bulbul's voice that shook
The throat that trilled for Lalla Rookh:
What wonder we in homage bring
Our hearts to her—to hear her sing!

BEING HIS MOTHER

BEING his mother,—when he goes away
I would not hold him overlong, and so
Sometimes my yielding sight of him grows O
So quick of tears, I joy he did not stay
To catch the faintest rumor of them! Nay,
Leave always his eyes clear and glad, although
Mine own, dear Lord, do fill to overflow;
Let his remembered features, as I pray,
Smile ever on me! Ah! what stress of love
Thou givest me to guard with Thee thiswise:
Its fullest speech ever to be denied
Mine own—being his mother! All thereof
Thou knowest only, looking from the skies
As when not Christ alone was crucified.

JUNE AT WOODRUFF

OUT at Woodruff Place—afar
From the city's glare and jar,
With the leafy trees, instead
Of the awnings, overhead;
With the shadows cool and sweet,
For the fever of the street;
With the silence, like a prayer,
Breathing round us everywhere.

Gracious anchorage, at last,
From the billows of the vast
Tide of life that comes and goes,
Whence and where nobody knows—
Moving, like a sceptic's thought,
Out of nowhere into naught.
Touch and tame us with thy grace,
Placid calm of Woodruff Place!

JUNE AT WOODRUFF

Weave a wreath of beechen leaves
For the brow that throbs and grieves
O'er the ledger, bloody-lined,
'Neath the sunstruck window-blind!
Send the breath of woodland bloom
Through the sick man's prison-room,
Till his old farm-home shall swim
Sweet in mind to hearten him!

Out at Woodruff Place the Muse
Dips her sandal in the dews,
Sacredly as night and dawn
Baptize lilled grove and lawn:
Woody path, or paven way—
She doth haunt them night and day,—
Sun or moonlight through the trees,
To her eyes, are melodies.

Swinging lanterns, twinkling clear
Through night-scenes, are songs to her—
Tinted lilts and choiring hues,
Blent with children's glad halloos;
Then belated lays that fade
Into midnight's serenade—
Vine-like words and zithern-strings
Twined through all her slumberings.

JUNE AT WOODRUFF

Blessèd be each hearthstone set
Neighboring the violet!
Blessèd every roof-tree prayed
Over by the beech's shade!
Blessèd doorway, opening where
We may look on Nature—there
Hand to hand and face to face—
Storied realm, or Woodruff Place.

FARMER WHIPPLE—BACHELOR

It's a mystery to see me—a man o' fifty-four,
Who's lived a cross old bachelor fer thirty year' and
more—
A-lookin' glad and smilin'! And they's none o' you can
say
That you can guess the reason why I feel so good to-day.

I must tell you all about it! But I'll have to deviate
A little in beginnin', so's to set the matter straight
As to how it comes to happen that I never took a wife—
Kindo' "crawfish" from the Present to the Springtime
of my life!

I was brought up in the country: Of a family of five—
Three brothers and a sister—I'm the only one alive,—
Fer they all died little babies; and 'twas one o' Mother's
ways,
You know, to want a daughter; so she took a girl to
raise.

FARMER WHIPPLE—BACHELOR

The sweetest little thing she was, with rosy cheeks, and
fat—

We was little chunks o' shavers then about as high as
that!

But someway we sort o' *suited*-like! and Mother she'd
declare

She never laid her eyes on a more lovin' pair

Than *we* was! So we growed up side by side fer thirteen
year',

And every hour of it she growed to me more dear!—

W'y, even Father's dyin', as he did, I do believe

Warn't more affectin' to me than it was to see her grieve!

I was then a lad o' twenty; and I felt a flash o' pride

In thinkin' all depended on *me* now to pervide

Fer Mother and fer Mary; and I went about the place

With sleeves rolled up—and workin', with a mighty
smilin' face.—

Fer *somepin'* *else* was workin'! but not a word I said

Of a certain sort o' notion that was runnin' through my
head,—

“Some day I'd mayby marry, and a *brother's* love was one
Thing—a *lover's* was another!” was the way the notion
run!

FARMER WHIPPLE—BACHELOR

I remember onc't in harvest, when the "cradle-in'" was
done,

(When the harvest of my summers mounted up to
twenty-one),

I was ridin' home with Mary at the closin' o' the day—
A-chawin' straws and thinkin', in a lover's lazy way!

And Mary's cheeks was burnin' like the sunset down the
lane:

I noticed she was thinkin', too, and ast her to explain.
Well—when she turned and *kissed* me, *with her arms*
around me—law!

I'd a bigger load o' heaven than I had a load o' straw!

I don't p'tend to learnin', but I'll tell you what's a
fac',

They's a mighty truthful sayin' somers in a' almanac—
Er *somers*—'bout "puore happiness"—perhaps some
folks'll laugh

At the idy—"only lastin' jest two seconds and a
half."—

But it's jest as true as preachin'!—fer that was a *sister's*
kiss,

And a sister's lovin' confidence a-tellin' to me this:—

FARMER WHIPPLE—BACHELOR

"She was happy, bein' promised to the son o' Farmer Brown."—

And my feelin's struck a pardnership with sunset and
went down!

I don't know *how* I acted, and I don't know *what* I said,—
Fer my heart seemed jest a-turnin' to an ice-cold lump
o' lead;

And the hosses kindo' glimmered before me in the road,
And the lines fell from my fingers—And that was all I
knowed—

Fer—well, I don't know *how* long—They's a dim remem-
berence

Of a sound o' snortin' horses, and a stake-and-ridered
fence

A-whizzin' past, and wheat-sheaves a-dancin' in the air,
And Mary screamin' "Murder!" and a-runnin' up to where

I was layin' by the roadside, and the wagon upside down
A-leanin' on the gate-post, with the wheels a-whirlin'
roun'!

And I tried to raise and meet her, but I couldn't, with
a vague

Sorto' notion comin' to me that I had a broken leg.

FARMER WHIPPLE—BACHELOR

Well, the women nussed me through it; but many a time
I'd sigh

As I'd keep a-gittin' better instid o' goin' to die,
And wonder what was left *me* worth livin' fer below,
When the girl I loved was married to another, don't you
know!

And my thoughts was as rebellious as the folks was
good and kind
When Brown and Mary married—Railly must 'a' been my
mind

Was kindo' out o' kilter!—fer I hated Brown, you see,
Worse'n *pizen*—and the feller whittled crutches out fer
me—

And done a thousand little ac's o' kindness and respec'—
And me a-wishin' all the time that I could break his
neck!

My relief was like a mourner's when the funeral is
done

When they moved to Illinois in the Fall o' Forty-one.

Then I went to work in airnest—I had nothin' much in
view

But to drownd out rickollections—and it kep' me busy,
too!

But I slowly thrived and prospered, tel Mother used to say
She expected yit to see me a wealthy man some day.

Then I'd think how little *money* was, compared to happiness—

And who'd be left to use it when I died I couldn't guess!
But I've still kep' speculatin' and a-gainin' year by year,
Tel I'm payin' half the taxes in the county, mighty near!

Well!—A year ago er better, a letter comes to hand
Astin' how I'd like to dicker fer some Illinois land—
“The feller that had owned it,” it went ahead to state,
“Had jest deceased, insolvent, leavin' chance to speculate,”—

And then it closed by sayin' that I'd “better come and see.”—

I'd never been West, anyhow—a'most too wild fer *me*,
I'd allus had a notion; but a lawyer here in town
Said I'd find myself mistakend when I come to look
around.

So I bids good-bye to Mother, and I jumps aboard the
train,

A-thinkin' what I'd bring her when I come back home
again—

FARMER WHIPPLE—BACHELOR

And ef she'd had an idy what the present was to be,
I think it's more'n likely she'd 'a' went along with me!

Cars is awful tejus ridin', fer all they go so fast!
But finally they called out my stoppin'-place at last:
And that night, at the tavern, I dreamt' I was a train
O' cars, and *skeered* at somepin', runnin' down a country
lane!

Well, in the morning airly—after huntin' up the man—
The lawyer who was wantin' to swap the piece o'
land—

We started fer the country; and I ast the history
Of the farm—its former owner—and so forth, etcetery!

And—well—it was interestin'—I su'prised him, I suppose,
By the loud and frequent manner in which I blowed my
nose!—

But his su'prise was greater, and it made him wonder
more,

When I kissed and hugged the widder when she met us
at the door!—

It was Mary: . . . They's a feelin' a-hidin' down in here—
Of course I can't explain it, ner ever make it clear.—

FARMER WHIPPLE—BACHELOR

It was with us in that meetin', I don't want you to
fergit!

And it makes me kindo' nervous when I think about it
yit!

I *bought* that farm, and *deeded* it, afore I left the town,
With "title clear to mansions in the skies," to Mary
Brown!

And fu'thermore, I took her and the *childern*—fer you
see,

They'd never seed their Grandma—and I fetched 'em
home with me.

So *now* you've got an idy why a man o' fifty-four,
Who's lived a cross old bachelor fer thirty year' and
more,

Is a-lookin' glad and smilin'!—And I've jest come into
town

To git a pair o' license fer to *marry* Mary Brown.

DAWN, NOON AND DEWFALL

I

DAWN, noon and dewfall! Bluebird and robin
Up and at it airly, and the orchard-blossoms bobbin'!
Peekin' from the winder, half awake, and wishin'
I could go to sleep ag'in as well as go a-fishin'!

II

On the apern o' the dam, legs a-danglin' over,
Drowsy-like with sound o' worter and the smell o' clover:
Fish all out a-visitin'—'cept some dratted minnor!
Yes, and mill shet down at last and hands is gone to
dinner.

III

Trompin' home acrost the fields: Lightnin'-bugs a-blinkin'
In the wheat like sparks o' things feller keeps
a-thinkin':—
Mother waitin' supper, and the childern there to cherr
me;
And fiddle on the kitchen wall a-jist a-eechin' fer me!

NESSMUK

I HAIL thee, Nessmuk, for the lofty tone
 Yet simple grace that marks thy poetry!
 True forester thou art, and still to be,
Even in happier fields than thou hast known.
Thus, in glad visions, glimpses am I shown
 Of groves delectable—"preserves" for
 thee—
 Ranged but by friends of thine—I name
 thee three:—
First, Chaucer, with his bald old pate new-grown
 With changeless laurel; next, in Lincoln-
 green,
 Gold-belted, -bowed and bugled, Robin
 Hood;
 And next, Ike Walton, patient and serene:
These three, O Nessmuk, gathered hunter-wise,
Are camped on hither slopes of Paradise,
 To hail thee first and greet thee, as they
 should.

AS MY UNCLE UST TO SAY

I've thought a power on men and things—
As my uncle ust to say,—
And ef folks don't work as they pray, i jings!
W'y, they ain't no use to pray!
Ef you want somepin', and jes dead-set
A-pleadin' fer it with both eyes wet,
And *tears* won't bring it, w'y, you try *sweat*,
As my uncle ust to say.

They's some don't know their A, B, C's—
As my uncle ust to say—
And yit don't waste no candle-grease,
Ner whistle their lives away!
But ef they can't write no book, ner rhyme
No ringin' song fer to last all time,
They can blaze the way fer "the march sublime,"
As my uncle ust to say.

AS MY UNCLE UST TO SAY

Whoever's Foreman of all things here,
As my uncle ust to say,
He knows each job 'at we're best fit fer,
And our round-up, night and day:
And a-sizin' *His* work, east and west,
And north and south, and worst and best,
I ain't got nothin' to suggest,
As my uncle ust to say.

THE SINGER

WHILE with Ambition's hectic flame
He wastes the midnight oil,
And dreams, high-throned on heights of fame,
To rest him from his toil,—

Death's Angel, like a vast eclipse,
Above him spreads her wings,
And fans the embers of his lips
To ashes as he sings.

A FULL HARVEST

SEEMS like a feller'd ort'o jes to-day

Git down and roll and waller, don't you know,

In that-air stubble, and flop up and crow,

Seein' sich craps! I'll undertake to say

There're no wheat's ever turned out thataway

Afore this season!—Folks is keerless, tho',

And too fergitful—'caze we'd ort'o show

More thankfulness!—Jes looky hyonder, hey?—

And watch that little reaper wadin' thue

That last old yaller hunk o' harvest-ground—

Jes natchur'ly a-slicin' it in two

Like honeycomb, and gaumin' it around

The field—like it had nothin' else to do

On'y jes waste it all on me and you!

BLIND

You think it is a sorry thing
That I am blind. Your pitying
Is welcome to me; yet indeed,
I think I have but little need
Of it. Though you may marvel much
That *we*, who see by sense of touch
And taste and hearing, see things *you*
May never look upon; and true
Is it that even in the scent
Of blossoms *we* find something meant
No eyes have in their faces read,
Or wept to see interpreted.

And you might think it strange if now
I told you you were smiling. How
Do I know that? I hold your hand—
Its language I can understand—

BLIND

Give both to me, and I will show
You many other things I know.
Listen: We never met before
Till now?—Well, you are something lower
Than five-feet-eight in height; and you
Are slender; and your eyes are blue—
Your mother's eyes—your mother's hair—
Your mother's likeness everywhere
Save in your walk—and that is quite
Your father's; nervous.—Am I right?
I thought so. And you used to sing,
But have neglected everything
Of vocalism—though you may
Still thrum on the guitar, and play
A little on the violin,—
I know that by the callus in
The finger-tips of your left hand—
And, by the by, though nature planned
You as most men, you are, I see,
“*Left-handed*,” too,—the mystery
Is clear, though,—your right arm has been
Broken, to “break” the left one in.
And so, you see, though blind of sight,
I still have ways of seeing quite
Too well for you to sympathize
Excessively, with your good eyes.—

BLIND

Though *once*, perhaps, to be sincere,
Within the whole asylum here,
From cupola to basement hall,
I was the blindest of them all!

Let us move farther down the walk—
The man here waiting hears my talk,
And is disturbed; besides, he may
Not be quite friendly anyway.
In fact—(this will be far enough;
Sit down)—the man just spoken of
Was once a friend of mine. He came
For treatment here from Burlingame--
A rich though brilliant student there,
Who read his eyes out of repair,
And groped his way up here, where we
Became acquainted, and where he
Met one of our girl-teachers, and,
If you'll believe me, asked her hand
In marriage, though the girl was blind
As I am—and the girl *declined*.
Odd, wasn't it? Look, you can see
Him waiting there. Fine, isn't he?
And handsome, eloquently wide
And high of brow, and dignified

With every outward grace, his sight
Restored to him, clear and bright
As day-dawn; waiting, waiting still
For the blind girl that never will
Be wife of his. How do I know?
You will recall a while ago
I told you he and I were friends.
In all that friendship comprehends,
I was his friend, I swear! why, now,
Remembering his love, and how
His confidence was all my own,
I hear, in fancy, the low tone
Of his deep voice, so full of pride
And passion, yet so pacified
With his affliction, that it seems
An utterance sent out of dreams
Of saddest melody, withal
So sorrowfully musical
It was, and is, must ever be—
But I'm digressing, pardon me.
I knew not anything of love
In those days, but of that above
All worldly passion,—for my art—
Music,—and that, with all my heart
And soul, blent in a love too great
For words of mine to estimate.

BLIND

And though among my pupils she
Whose love my friend sought came to me,
I only knew her fingers' touch
Because they loitered overmuch
In simple scales, and needs must be
Untangled almost constantly.
But she was bright in other ways,
And quick of thought; with ready plays
Of wit, and with a voice as sweet
To listen to as one might meet
In any oratorio—
And once I gravely told her so,—
And, at my words, her limpid tone
Of laughter faltered to a moan,
And fell from that into a sigh
That quavered all so wearily,
That I, without the tear that crept
Between the keys, had known she wept;
And yet the hand I reached for then
She caught away, and laughed again.
And when that evening I strolled
With my old friend, I, smiling, told
Him I believed the girl and he
Were matched and mated perfectly:
He was so noble; she, so fair
Of speech, and womanly of air;

He, strong, ambitious; she, as mild
And artless even as a child;
And with a nature, I was sure,
As worshipful as it was pure
And sweet, and brimmed with tender things
Beyond his rarest fancyings.
He stopped me solemnly. He knew,
He said, how good, and just, and true
Was all I said of her; but as
For his own virtues, let them pass,
Since they were nothing to the one
That he had set his heart upon;
For but that morning she had turned
Forever from him. Then I learned
That for a month he had delayed
His going from us, with no aid
Of hope to hold him,—meeting still
Her ever-firm denial, till
Not even in his new-found sight
He found one comfort or delight.
And as his voice broke there, I felt
The brother-heart within me melt
In warm compassion for his own
That throbbed so utterly alone.
And then a sudden fancy hit
Along my brain; and coupling it

BLIND

With a belief that I, indeed,
Might help my friend in his great need,
I warmly said that I would go
Myself, if he decided so,
And see her for him—that I knew
My pleadings would be listened to
Most seriously, and that she
Should love him, listening to me.
Go; bless me! And that was the last—
The last time his warm hand shut fast
Within my own—so empty since,
That the remembered finger-prints
I've kissed a thousand times, and wet
Them with the tears of all regret!

I know not how to rightly tell
How fared my quest, and what befell
Me, coming in the presence of
That blind girl, and her blinder love.
I know but little else than that
Above the chair in which she sat
I leant—reached for, and found her hand,
And held it for a moment, and
Took up the other—held them both—
As might a friend, I will take oath:

BLIND

Spoke leisurely, as might a man
Praying for no thing other than
He thinks Heaven's justice:—She was blind,
I said, and yet a noble mind
Most truly loved her; one whose fond
Clear-sighted vision looked beyond
The bounds of her infirmity,
And saw the woman, perfectly
Modelled, and wrought out pure and true
And lovable. She quailed, and drew
Her hands away, but closer still
I caught them. “Rack me as you will!”
She cried out sharply—“Call me ‘blind’—
Love ever is—I am resigned!
Blind is your friend; as blind as he
Am I—but blindest of the three—
Yea, blind as death—you will not see
My love for you is killing me!”

There is a memory that may
Not ever wholly fade away
From out my heart, so bright and fair
The light of it still glimmers there.
Why, it did seem as though my sight
Flamed back upon me, dazzling white

BLIND

And godlike. Not one other word
Of hers I listened for or heard,
But I *saw* songs sung in her eyes
Till they did swoon up drowning-wise,
As my mad lips did strike her own,
And we flashed one, and one alone!
Ah! was it treachery for me
To kneel there, drinking eagerly
That torrent-flow of words that swept
Out laughingly the tears she wept?—
Sweet words! O sweeter far, maybe,
Than light of day to those that see,—
God knows, who did the rapture send
To me, and hold it from my friend.

And we were married half a year
Ago.—And he is—waiting here,
Heedless of that—or anything,
But just that he is lingering
To say good-bye to her, and bow—
As you may see him doing now,—
For there's her footstep in the hall;
God bless her!—help him!—save us all!

RIGHT HERE AT HOME

RIGHT here at home, boys, in old Hoosierdom,
Where strangers allus joke us when they come,
And brag o' *their* old States and interprize—
Yit *settle* here; and 'fore they realize,
They're "hoosier" as the rest of us, and live
Right here at home, boys, with their past fergive'!

Right here at home, boys, is the place, I guess,
Fer me and you and plain old happiness:
We hear the World's lots grander—likely so,—
We'll take the World's word fer it and not go.—
We know *its* ways ain't *our* ways—so we'll stay
Right here at home, boys, where we *know* the way.

Right here at home, boys, where a well-to-do
Man's plenty rich enough—and knows it, too,
And's got a' extry dollar, any time,
To boost a feller up 'at *wants* to climb

RIGHT HERE AT HOME

And's got the git-up in him to go in
And *git there*, like he purt'-nigh allus kin!

Right here at home, boys, is the place fer us!—
Where folks' heart's bigger'n their money-pu's';
And where a *common* feller's jes as good
As any other in the neighborhood:
The World at large don't worry you and me
Right here at home, boys, where we ort to be!

Right here at home, boys—jes right where we air!—
Birds don't sing any sweeter anywhere:
Grass don't grow any greener'n she grows
Acrost the pastur' where the old path goes,—
All things in ear-shot's purty, er in sight,
Right here at home, boys, ef we *size* 'em right.

Right here at home, boys, where the old home-place
Is sacerd to us as our mother's face,
Jes as we rickollect her, last she smiled
And kissed us—dyin' so, and rickonciled,
Seein' us all at home here—none astray—
Right here at home, boys, where she sleeps to-day.

THE LITTLE FAT DOCTOR

HE seemed so strange to me, every way—
In manner, and form, and size,
From the boy I knew but yesterday,—
I could hardly believe my eyes!

To hear his name called over there,
My memory thrilled with glee
And leaped to picture him young and fair
In youth, as he used to be.

But looking, only as glad eyes can,
For the boy I knew of yore,
I smiled on a portly little man
I had never seen before!—

Grave as a judge in courtliness—
Professor-like and bland—
A little fat doctor and nothing less,
With his hat in his kimboed hand.

THE LITTLE FAT DOCTOR

But how we talked old times, and "chaffed"

Each other with "Minnie," and "Jim"—

And how the little fat doctor laughed,

And how I laughed with him!

"And it's pleasant," I thought, "though I

yearn to see

The face of the youth that was,

To know no boy could smile on me

As the little fat doctor does!"

THE SHOEMAKER

THOU Poet, who, like any lark,
Dost whet thy beak and trill
From misty morn till murky dark,
Nor ever pipe thy fill:
Hast thou not, in thy cheery note,
One poor chirp to confer—
One verseful twitter to devote
Unto the Shoe-ma-ker?

At early dawn he doth peg in
His noble work and brave;
And eke from cark and worldly sin
He seeketh soles to save;
And all day long, with quip and song,
Thus stitcheth he the way
Our feet may know the right from wrong,
Nor ever go a stray.

THE SHOEMAKER

Soak kip in mind the Shoe-ma-ker,
Nor slight his lasting fame:

Alway he waxeth tenderer
In warmth of our acclaim;—

Ay, more than any artisan
We glory in his art
Who ne'er, to help the under man,
Neglects the upper part.

But toe the mark for him, and heel
Respond to thee in kine—
Or kid—or calf, shouldst thou reveal
A taste so superfine:
Thus let him jest—join in his laugh—
Draw on his stock, and be
A shoer'd there's no rival half-
Sole liberal as he.

Then, Poet, hail the Shoe-ma-ker
For all his goodly deeds,—
Yea, bless him free for booting thee—
The first of all thy needs!
And when at last his eyes grow dim,
And nerveless drops his clamp,
In golden shoon pray think of him
Upon his latest tramp.

THE OLD RETIRED SEA-CAPTAIN

THE old sea-captain has sailed the seas
So long, that the waves at mirth,
Or the waves gone wild, and the crests of these,
Were as near playmates from birth:
He has loved both the storm and the calm, because
They seemed as his brothers twain,—
The flapping sail was his soul's applause,
And his rapture, the roaring main.

But now—like a battered hulk seems he,
Cast high on a foreign strand,
Though he feels “in port,” as it need must be,
And the stay of a daughter's hand—
Yet ever the round of the listless hours,—
His pipe, in the languid air—
The grass, the trees, and the garden flowers,
And the strange earth everywhere!

THE OLD RETIRED SEA-CAPTAIN

And so betimes he is restless here
In this little inland town,
With never a wing in the atmosphere
But the windmill's, up and down;
His daughter's home in this peaceful vale,
And his grandchild 'twixt his knees—
But never the hail of a passing sail,
Nor the surge of the angry seas!

He quits his pipe, and he snaps its neck—
Would speak, though he coughs instead,
Then paces the porch like a quarter-deck
With a reeling mast o'erhead!
Ho! the old sea-captain's cheeks glow warm,
And his eyes gleam grim and weird,
As he mutters about, like a thunder-storm,
In the cloud of his beetling beard.

ROBERT BURNS WILSON

WHAT intuition named thee?—Through what thrill
Of the awed soul came the command divine
Into the mother-heart, foretelling thine
Should palpitate with his whose raptures will
Sing on while daisies bloom and lavrocks trill
Their undulating ways up through the fine
Fair mists of heavenly reaches? Thy pure line
Falls as the dew of anthems, quiring still
The sweeter since the Scottish singer raised
His voice therein, and, quit of every stress
Of earthly ache and longing and despair,
Knew certainly each simple thing he praised
Was no less worthy, for its lowliness,
Than any joy of all the glory There.

TO THE SERENADER

TINKLE on, O sweet guitar,
Let the dancing fingers
Loiter where the low notes are
Blended with the singer's:
Let the midnight pour the moon's
Mellow wine of glory
Down upon him through the tune's
Old romantic story!

I am listening, my love,
Through the cautious lattice,
Wondering why the stars above
All are blinking at us;
Wondering if his eyes from there
Catch the moonbeam's shimmer
As it lights the robe I wear
With a ghostly glimmer.

TO THE SERENADER

Lilt thy song, and lute away
In the wildest fashion:—
Pour thy rippling roundelay
O'er the heights of passion!—
Flash it down the fretted strings
Till thy mad lips, missing
All but smothered whisperings,
Press this rose I'm kissing.

THE WIFE-BLESSED

I

IN youth he wrought, with eyes ablur,
Lorn-faced and long of hair—
In youth—in youth he painted her
A sister of the air—
Could clasp her not, but felt the stir
Of pinions everywhere.

II

She lured his gaze, in braver days,
And tranced him sirenwise;
And he did paint her, through a haze
Of sullen paradise,
With scars of kisses on her face
And embers in her eyes.

THE WIFE-BLESSED

III

And now—nor dream nor wild conceit—
 Though faltering, as before—
Through tears he paints her, as is meet,
 Tracing the dear face o'er
With liliated patience meek and sweet
 As Mother Mary wore.

SISTER JONES'S CONFESSION

I THOUGHT the deacon liked me, yit
I warn't adzackly shore of it—
Fer, mind ye, time and time ag'in,
When jiners 'ud be comin' in,
I'd seed him shakin' hands as free
With all the sistern as with me!
But jurin' last Revival, where
He called on *me* to lead in prayer,
An' kneeled there with me, side by side,
A-whisper'n' "he felt sanctified
Jes tetchin' of my gyarment's hem,"—
That settled things as fur as them-
Thare *other* wimmin was concerned!—
And—well!—I know I must 'a' turned
A dozen colors!—*Flurried?*—*la!*—
No mortal sinner never saw
A gladder widder than the one
A-kneelin' there and wonderun'
Who'd pray!—So glad, upon my word,
I raily couldn't thank the Lord!

THE CURSE OF THE WANDERING FOOT

ALL hope of rest withdrawn me!—

What dread command hath put
This awful curse upon me—

The curse of the wandering foot?
Forward and backward and thither,
And hither and yon again—
Wandering ever! And whither?
Answer them, God! Amen.

The blue skies are far o'er me—

The bleak fields near below:
Where the mother that bore me?—
Where her grave in the snow?—
Glad in her trough of a coffin—
The sad eyes frozen shut
That wept so often, often,
The curse of the wandering foot!

THE CURSE OF THE WANDERING FOOT

Here in your marts I care not

Whatsoever ye think.

Good folk many who dare not

Give me to eat and drink:

Give me to sup of your pity—

Feast me on prayers!—O ye,

Met I your Christ in the city,

He would fare forth with me—

Forward and onward and thither,

And hither again and yon,

With milk for our drink together

And honey to feed upon—

Nor hope of rest withdrawn us,

Since the one Father put

The blessèd curse upon us—

The curse of the wandering foot.

A MONUMENT FOR THE SOLDIERS

A MONUMENT for the Soldiers!

And what will ye build it of?

Can ye build it of marble, or brass, or bronze,
Outlasting the Soldiers' love?

Can ye glorify it with legends

As grand as their blood hath writ

From the inmost shrine of this land of thine
To the outermost verge of it?

And the answer came: We would build it

Out of our hopes made sure,

And out of our purest prayers and tears,

And out of our faith secure:

We would build it out of the great white truths
Their death hath sanctified,

And the sculptured forms of the men in arms,
And their faces ere they died.

A MONUMENT FOR THE SOLDIERS

And what heroic figures

Can the sculptor carve in stone?

Can the marble breast be made to bleed,

And the marble lips to moan?

Can the marble brow be fevered?

And the marble eyes be graved

To look their last, as the flag floats past,

On the country they have saved?

And the answer came: The figures

Shall all be fair and brave,

And, as befitting, as pure and white

As the stars above their grave!

The marble lips, and breast and brow

Whereon the laurel lies,

Bequeath us right to guard the flight

Of the old flag in the skies!

A monument for the Soldiers!

Built of a people's love,

And blazoned and decked and panoplied

With the hearts ye build it of!

And see that ye build it stately,

In pillar and niche and gate,

And high in pose as the souls of those

It would commemorate!

THE RIVAL

I so loved once, when Death came by I hid
 Away my face,
And all my sweetheart's tresses she undid
 To make my hiding-place.

The dread shade passed me thus unheeding; and
 I turned me then
To calm my love—kiss down her shielding hand
 And comfort her again.

And lo! she answered not: And she did sit
 All fixedly,
With her fair face and the sweet smile of it,
 In love with Death, not me.

IRY AND BILLY AND JO

A TINTYPE

IRY an' Billy an' Jo!—

Iry an' Billy's *the boys*,
An' Jo's their *dog*, you know,—
Their pictur's took all in a row.

Bet they kin kick up a noise—
Iry an' Billy, the boys,
An' that-air little dog Jo!

Iry's the one 'at stands

Up there a-lookin' so mild
An' meek—with his hat in his hands,
Like such a '*bediant* child—
(*Sakes-alive!*)—An' *Billy* he sets
In the cheer an' holds onto Jo an' *sweats*
Hisse'f, a-lookin' so good! Ho-ho!
Iry an' Billy an' Jo!

Yit the way them boys, you know,
Usen to jes turn in
An' fight over that dog Jo

Wuz a burnin'-shame-an'-a-sin!—

IRY AND BILLY AND JO

Iry *he'd* argy 'at, by gee-whizz!
That-air little Jo-dog wuz *his*!—
An' Billy *he'd* claim it wuzn't so—
'Cause the dog wuz *hisn*!—An' at it they'd go,
Nip-an'-tugg, tooth-an'-toe-nail, you know—
Iry an' Billy an' Jo!

But their Pa—(He wuz the marshal then)—
He 'tended-like 'at he *jerked 'em up*;
An' got a jury o' Brick-yard men
An' helt *a trial* about the pup:
An' *he* says *he* jes like to 'a' died
When the rest o' us town-boys *testified*—
Regardin', you know,
Iry an' Billy an' Jo.—

'Cause we all knowed, when *the Gypsies* they
Camped down here by the crick last Fall,
They brung Jo with 'em, an' give him away
To Iry an' Billy fer nothin' at all!—
So the jury fetched in the *verdick* so
Jo he ain't *neether* o' theirn fer *shore*—
He's *both* their dog, an' jes no more!
An' so
They've quit quarrellin' long ago,
Iry an' Billy an' Jo.

A WRAITH OF SUMMER-TIME

IN its color, shade and shine,
"Twas a summer warm as wine,
With an effervescent flavoring of flowered
 bough and vine,
And a fragrance and a taste
Of ripe roses gone to waste,
And a dreamy sense of sun- and moon- and
 starlight interlaced.

"Twas a summer such as broods
O'er enchanted solitudes,
Where the hand of Fancy leads us through
 voluptuary moods,
And with lavish love outpours
All the wealth of out-of-doors,
And woos our feet o'er velvet paths and
 honeysuckle floors.

A WRAITH OF SUMMER-TIME

'Twas a summer-time long dead,—
And its roses, white and red,
And its reeds and water- lilies down along
 the river-bed,—
O they all are ghostly things—
For the ripple never sings,
And the rocking lily never even rustles as it
 rings!

HER BEAUTIFUL EYES

O HER beautiful eyes! they are as blue as the dew
On the violet's bloom when the morning is new,
And the light of their love is the gleam of the sun
O'er the meadows of Spring where the quick shadows
run:

As the morn shifts the mists and the clouds from the
skies—

So I stand in the dawn of her beautiful eyes.

And her beautiful eyes are as mid-day to me,
When the lily-bell bends with the weight of the bee,
And the throat of the thrush is a-pulse in the heat,
And the senses are drugged with the subtle and sweet
And delirious breaths of the air's lullabies—
So I swoon in the noon of her beautiful eyes.

HER BEAUTIFUL EYES

O her beautiful eyes! they have smitten mine own
As a glory glanced down from the glare of The Throne;
And I reel, and I falter and fall, as afar
Fell the shepherds that looked on the mystical Star,
And yet dazed in the tidings that bade them arise—
So I grope through the night of her beautiful eyes.

DOT LEEDLE BOY

Ot's a leedle Gristmas story
Dot I told der leedle folks—
Und I vant you stop dot laughin'
Und grackin' funny jokes!—
So help me Peter-Moses!
Ot's no time for monkeyshine',
Ober I vas told you somedings
Of dot leedle boy of mine!

Ot vas von cold Vinter vedder,
Ven der snow vas all about—
Dot you have to chop der hatchet
Eef you got der sauerkraut!
Und der chickens on der hind leg
Vas standin' in der shine
Der sun shmile out dot morning
On dot leedle boy of mine.

DOT LEEDLE BOY

He vas yoost a leedle baby
Not bigger as a doll
Dot time I got acquaintet—
Ach! you ought to heard 'im squall!—
I grackys! dot's der moosic
Ot make me feel so fine
Ven first I vas been marriet—
Oh, dot leedle boy of mine!

He look' yoost like his fader!—
So, ven der vimmen said,
“Vot a purty leedle baby!”
Katrina shake der head. . . .
I dink she must 'a' notice
Dot der baby vas a-gryin',
Und she cover up der blankets
Of dot leedle boy of mine.

Vel, ven he vas got bigger,
Dot he grawl und bump his nose,
Und make der table over,
Und molasses on his glothes—
Dot make 'im all der sveeter,—
So I say to my Katrine,
“Better you vas quit a-shpankin'
Dot leedle boy of mine!”

DOT LEEDLE BOY

No more he vas older
As about a dozen months
He speak der English language
Und der German—bote at vonce!
Und he dringk his glass of lager
Like a Londsman fon der Rhine—
Und I klingk my glass togeder
Mit dot leedle boy of mine!

I vish you could 'a' seen id—
Ven he glimb up on der chair
Und shmash der lookin'-glasses
Ven he try to comb his hair
Mit a hammer!—Und Katrina
Say, "Dot's an ugly sign!"
But I laugh und vink my fingers
At dot leedle boy of mine.

But vonce, dot Vinter morning,
He shlip out in der snow
Mitout no stockin's on 'im.—
He say he "vant to go
Und fly some mit der birdies!"
Und ve give 'im medi-cine
Ven he catch der "parrygoric"—
Dot leedle boy of mine!

DOT LEEDLE BOY

Und so I set und nurse 'im,
Vile der Gristmas vas come roun',
Und I told 'im 'bout "Kriss Kringle,"
How he come der chimbly down:
Und I ask 'im eef he love 'im
Eef he bring 'im someding fine?
"*Nicht besser as mein fader,*"
Say dot leedle boy of mine.—

Und he put his arms aroun' me
Und hug so close und tight,
I hear der gclock a-tickin'
All der balance of der night! . . .
Someding make me feel so funny
Ven I say to my Katrine,
"Let us go und fill der stockin's
Of dot leedle boy of mine."

Vell.—Ve buyed a leedle horses
Dot you pull 'im mit a shtring,
Und a leedle fancy jay-bird—
Eef you vant to hear 'im sing
You took 'im by der topknot
Und yoost blow in behine—
Und dot make much *spectakel*
For dot leedle boy of mine!

DOT LEEDLE BOY

Und gandies, nuts und raizens—

Und I buy a leedle drum

Dot I vant to hear 'im rattle

Ven der Gristmas morning come!

Und a leedle shmall tin rooster

Dot vould crow so loud und fine

Ven he sqveeze 'im in der morning,

Dot leedle boy of mine!

Und—vile ve vas a-fixin'—

Dot leedle boy vake out!

I t'ought he been a-dreamin'

“Kriss Kringle” vas about,—

For he say—“*Dot's him!—I see 'im*

Mit der shtars dot make der shine!”

Und he yoost keep on a-gryin'—

Dot leedle boy of mine,—

Und gottin' vorse und vorser—

Und tumble on der bed!

So—ven der doctor seen id,

He kindo' shake his head,

Und feel his pulse—und visper,

“Der boy is a-dyin'.”

You dink I could *believe* id?—

Dot leedle boy of mine?

DOT LEEDLE BOY

I told you, friends—dot's someding,
Der last time dot he speak
Und say, "*Goot-bye, Kriss Kringle!*"
—Dot make me feel so veak
I yoost kneel down und drimble,
Und bur-sed out a-gryin',
"*Mein Gott, mein Gott im Himmel!*—
Dot leedle boy of mine!"

.

Der sun don't shine *dot* Gristmas!
. . . Eef dot leedle boy would *liff'd*—
No deefer-en'! for *Heaven* vas
His leedle Gristmas-gift! . . .
Und der *rooster*, und der *gandy*,
Und me—und my *Katrine*—
Und der jay-bird—is a-vaiting
For dot leedle boy of mine.

DONN PIATT OF MAC-O-CHEE

I

DONN PIATT—of Mac-o-chee,—
Not the one of History,
Who, with flaming tongue and pen,
Scathes the vanities of men;
Not the one whose biting wit
Cuts pretence and etches it
On the brazen brow that dares
Filch the laurel that it wears:
Not the Donn Piatt whose praise
Echoes in the noisy ways
Of the faction, onward led
By the statesman!—But, instead,
Give the simple man to me,—
Donn Piatt of Mac-o-chee!

II

Donn Piatt of Mac-o-chee!
Branches of the old oak-tree,
Drape him royally in fine
Purple shade and golden shine!
Emerald plush of sloping lawn
Be the throne he sits upon!
And, O Summer Sunset, thou
Be his crown, and gild a brow
Softly smoothed and soothed and calmed
By the breezes, mellow-palmed
As Erata's white hand agleam
On the forehead of a dream.—
So forever rule o'er me,
Donn Piatt of Mac-o-chee!

III

Donn Piatt of Mac-o-chee:
Through a lilied memory
Plays the wayward little creek
Round thy home at hide-and-seek—
As I see and hear it, still
Romping round the wooded hill,

DONN PIATT OF MAC-O-CHEE

Till its laugh-and-babble blends
With the silence while it sends
Glances back to kiss the sight,
In its babyish delight,
Ere it strays amid the gloom
Of the glens that burst in bloom
Of the rarest rhyme for thee,
Donn Piatt of Mac-o-chee!

IV

Donn Piatt of Mac-o-chee!
What a darling destiny
Has been mine—to meet him there—
Lolling in an easy-chair
On the terrace, while he told
Reminiscences of old—
Letting my cigar die out,
Hearing poems talked about;
And entranced to hear him say
Gentle things of Thackeray,
Dickens, Hawthorne, and the rest,
Known to him as host and guest—
Known to him as he to me—
Donn Piatt of Mac-o-chee!

CHAIRLEY BURKE'S IN TOWN

It's Chairley Burke's in town, b'ys! He's down til
"Jamesy's Place,"

Wid a bran'-new shave upon 'um, an' the fhwhuskers
aff his face;

He's quit the Section-Gang last night, an' yez can chalk
it down

There's goin' to be the divil's toime, since Chairley
Burke's in town.

Ye'll know 'um by the neck av 'um behind—the tan an'
fair

The barber left he overfilled before he mowed a hair;
Ye'll know 'um by the ja'nty hat juist bought he's
wearin' now—

But Chairley—*He'll* not miss it in the mornin' onyhow!

It's treatin' iv'ry b'y he is, an' poundin' on the bar
Till iv'ry man he's dhrinkin' wid musht shmoke a foine
cigar;

CHAIRLEY BURKE'S IN TOWN

An' Missus Murphy's little Kate, that's coomin' there for
beer,

Can't pay wan cint the bucketful, the whilst that Chair-
ley's here!

He's joompin' oor the tops av shtools, the both forninsht
an' back!

He'll lave yez pick the blessed flure, an' walk the straight-
est crack!

He's liftin' barrels wid his teeth, an' singin' "Garry
Owen,"

Till all the house be shtrikin' hands, since Chairley
Burke's in town,

He'll sink the glitther av his eye a-dancin' deep an' dim
The toime yez tie his hands behind an' thin lave go av
him!—

An' fwhat's the knots av mortal man ag'insht the nimble
twisht

An' shlim an' shlender soopleness that *he* have in his
wrisht!

The Road-Yaird hands coomes dhroppin' in, an' niver
goin' back;

An' there's two freights upon the switch—the wan on
aither track—

CHAIRLEY BURKE'S IN TOWN

An' Mr. Gearry, from The Shops, he's mad enough to
shwear,

An' durstn't spake a word but grin, the whilst that
Chairley's there!

Och! Chairley! Chairley! Chairley Burke! ye divil, wid
yer ways

Av dhrivin' all the throubles aff, these dhark an' ghloomy
days!

Ohone! that it's meself, wid all the graifs I have to
dhrown,

Must lave me pick to resht a bit, since Chairley Burke's
in town.

THE QUIET LODGER

THE man that rooms next door to me:

Two weeks ago, this very night,
He took possession quietly,
As any other lodger might—
But why the room next mine should so
Attract him I was vexed to know,—
Because his quietude, in fine,
Was far superior to mine.

“Now, I like quiet, truth to tell,
A tranquil life is sweet to me—
But *this*,” I sneered, “suits me too well.—
He shuts his door so noiselessly,
And glides about so very mute,
In each mysterious pursuit,
His silence is oppressive, and
Too deep for me to understand.”

THE QUIET LODGER

Sometimes, forgetting book or pen,
I've found my head in breathless poise
Lifted, and dropped in shame again,
Hearing some alien ghost of noise—
Some smothered sound that seemed to be
A trunk-lid dropped unguardedly,
Or the crisp writhings of some quire
Of manuscript thrust in the fire.

Then I have climbed, and closed in vain
My transom, opening in the hall;
Or close against the window-pane
Have pressed my fevered face,—but all
The day or night without held not
A sight or sound or counter-thought
To set my mind one instant free
Of this man's silent mastery.

And often I have paced the floor
With muttering anger, far at night,
Hearing, and cursing, o'er and o'er,
The muffled noises, and the light
And tireless movements of this guest
Whose silence raged above my rest

THE QUIET LODGER

Hoarser than howling storms at sea—
The man that rooms next door to me.

But twice or thrice, upon the stair,
I've seen his face—most strangely wan,—
Each time upon me unaware
He came—smooth'd past me, and was gone.—
So like a whisper he went by,
I listened after, ear and eye,
Nor could my chafing fancy tell
The meaning of one syllable.

Last night I caught him, face to face,—
He entering his room, and I
Glaring from mine: He paused a space
And met my scowl all shrinkingly,
But with full gentleness: The key
Turned in his door—and I could see
It tremblingly withdrawn and put
Inside, and then—the door was shut.

Then silence. *Silence!*—why, last night
The silence was tumultuous,
And thundered on till broad daylight;—
O never has it stunned me thus!—

THE QUIET LODGER

It rolls, and moans, and mumbles yet.—
Ah, God! how loud may silence get
When man mocks at a brother man
Who answers but as silence can!

The silence grew, and grew, and grew,
Till at high noon to-day 'twas heard
Throughout the house; and men flocked through
The echoing halls, with faces blurred
With pallor, gloom, and fear, and awe,
And shuddering at what they saw,—
The quiet lodger, as he lay
Stark of the life he cast away.

.

So strange to-night—those voices there,
Where all so quiet was before:
They say the face has not a care
Nor sorrow in it any more. . . .
His latest scrawl:—"Forgive me—You
Who prayed, 'They know not what they
do!'"
My tears will never let me see
This man that rooms next door to me!

THE WATCHES OF THE NIGHT

O THE waiting in the watches of the night!
In the darkness, desolation, and contrition and affright;
The awful hush that holds us shut away from all
delight:

The ever-weary memory that ever weary goes
Recounting ever over every aching loss it knows—
The ever-weary eyelids gasping ever for repose—
In the dreary, weary watches of the night!

Dark—stifling dark—the watches of the night!
With tingling nerves at tension, how the blackness
flashes white
With spectral visitations smitten past the inner sight!—
What shuddering sense of wrongs we've wrought
that may not be redressed—
Of tears we did not brush away—of lips we left
unpressed,
And hands that we let fall, with all their loyalty
unguessed!
Ah! the empty, empty watches of the night!

THE WATCHES OF THE NIGHT

What solace in the watches of the night?—

What frailest staff of hope to stay—what faintest shaft
of light?

Do we *dream*, and dare *believe* it, that by never weight of
right

Of our own poor weak deservings, we shall win the
dawn at last—

Our famished souls find freedom from this penance
for the past,

In a faith that leaps and lightens from the gloom
that flees aghast—

Shall we survive the watches of the night?

ONE leads us through the watches of the night—

By the ceaseless intercession of our loved ones lost to
sight

He is with us through all trials, in His mercy and His
might;—

With our mothers there about Him, all our sorrow
disappears,

Till the silence of our sobbing is the prayer the
Master hears,

And His hand is laid upon us with the tenderness of
tears

In the waning of the watches of the night.

HIS VIGIL

CLOSE the book and dim the light,
I shall read no more to-night.
No—I am not sleepy, dear—
Do not go: sit by me here
In the darkness and the deep
Silence of the watch I keep.
Something in your presence so
Soothes me—as in long ago
I first felt your hand—as now—
In the darkness touch my brow:
I've no other wish than you
Thus should fold mine eyelids to,
Saying naught of sigh or tear—
Just as God were sitting here.

THE PLAINT HUMAN

SEASON of snows, and season of flowers,
Seasons of loss and gain!—
Since grief and joy must alike be ours,
Why do we still complain?

Ever our failing, from sun to sun,
O my intolerant brother:—
We want just a little too little of one,
And much too much of the other.

BY ANY OTHER NAME

FIRST the teacher called the roll,
Clos't to the beginnin',
"Addeliney Bowersox!"
Set the school a-grinnin'.
Winter-time, and stingin'-cold
When the session took up—
Cold as *we* all looked at *her*,
Though *she* couldn't look up!

Total stranger to us, too—
Country folks ain't allus
Nigh so shameful unpolite
As some people call us!—
But the honest facts is, *then*,
Addeliney Bower-
Sox's feelin's was so hurt
She cried half an hour!

BY ANY OTHER NAME

My dest was acrost from hern:
Set and watched her tryin'
To p'tend she didn't keer,
And a kind o' dryin'
Up her tears with smiles—tel I
Thought, "Well, '*Addeliney*
Bowersox' is plain, but *she's*
Purty as a piney!"

• • • • •

It's be'n many of a year
Sence that most oncommon
Cur'ous name o' *Bowersox*
Struck me so abomin-
Nubble and outlandish-like!—
I changed it to Adde-
Liney *Daubenspeck*—and *that*
Nearly killed her Daddy!

TO AN IMPORTUNATE GHOST

GET gone, thou most uncomfortable ghost!

Thou really dost annoy me with thy thin

Impalpable transparency of grin;

And the vague, shadowy shape of thee almost

Hath vexed me beyond boundary and coast

Of my broad patience. Stay thy chattering chin,

And reel the tauntings of thy vain tongue in,

Nor tempt me further with thy vaporish boast

That I am *helpless* to combat thee! Well,

Have at thee, then! Yet if a doom most dire

Thou wouldst escape, flee whilst thou canst!—

Reville

Me not, Miasmie Mist!—Rank Air! *retire!*

One instant longer an thou haunt'st me, I'll

Inhale thee, O thou wraith despicable!

THE QUARREL

THEY faced each other: Topaz-brown
And lambent burned her eyes and shot
Sharp flame at his of amethyst.—
“I hate you! Go, and be forgot
As death forgets!” their glitter *hissed*
(So *seemed* it) in their hatred. Ho!
Dared any mortal front her so?—
Tempestuous eyebrows knitted down—
Tense nostril, mouth—no muscle slack,—
And black—the suffocating black—
The stifling blackness of her frown!

Ah! but the lifted face of her!
And the twitched lip and tilted head!
Yet he did neither wince nor stir,—
Only—his hands clinched; and, instead
Of words, he answered with a stare
That stammered not in aught it said,
As might his voice if trusted there.

THE QUARREL

And what—what spake his steady gaze?—
Was there a look that harshly fell
To scoff her?—or a syllable
Of anger?—or the bitter phrase
That myrrhs the honey of love's lips,
Or curdles blood as poison-drips?
What made their breasts to heave and swell
As billows under bows of ships
In broken seas on stormy days?
We may not know—nor *they* indeed—
What mercy found them in their need.

A sudden sunlight smote the gloom;
And round about them swept a breeze,
With faint breaths as of clover-bloom;
A bird was heard, through drone of bees,—
Then, far and clear and eerily,
A child's voice from an orchard-tree—
Then laughter, sweet as the perfume
Of lilacs, could the hearing see.
And he—O Love! he fed thy name
On bruised kisses, while her dim
Deep eyes, with all their inner flame,
Like drowning gems were turned on him.

THE OLD YEAR AND THE NEW

I

AS one in sorrow looks upon
The dead face of a loyal friend,
By the dim light of New Year's dawn
I saw the Old Year end.

Upon the pallid features lay
The dear old smile—so warm and bright
Ere thus its cheer had died away
In ashes of delight.

The hands that I had learned to love
With strength of passion half divine,
Were folded now, all heedless of
The emptiness of mine.

The eyes that once had shed their bright
Sweet looks like sunshine, now were dull,

THE OLD YEAR AND THE NEW

And ever lidded from the light
That made them beautiful.

II

The chimes of bells were in the air,
And sounds of mirth in hall and street,
With pealing laughter everywhere
And throb of dancing feet:

The mirth and the convivial din
Of revellers in wanton glee,
With tunes of harp and violin
In tangled harmony.

But with a sense of nameless dread,
I turned me, from the merry face
Of this newcomer, to my dead;
And, kneeling there a space,

I sobbed aloud, all tearfully:—
By this dear face so fixed and cold,
O Lord, let not this New Year be
As happy as the old!

THE HEREAFTER

HEREAFTER! O we need not waste
Our smiles or tears, whate'er befall:
No happiness but holds a taste
Of something sweeter, after all;—
No depth of agony but feels
Some fragment of abiding trust,—
Whatever Death unlocks or seals,
The mute beyond is just.

JOHN BROWN

WRIT in between the lines of his life-deed
We trace the sacred service of a heart
Answering the Divine command, in every part
Bearing on human weal: His love did feed
The loveless; and his gentle hands did lead
The blind, and lift the weak, and balm the smart
Of other wounds than rankled at the dart
In his own breast, that gloried thus to bleed.
He served the lowliest first—nay, them alone—
The most despised that e'er wreaked vain breath
In cries of suppliance in the reign whereat
Red Guilt sate squat upon her spattered throne.—
For these doomed there it was he went to death.
God! how the merest man loves one like that!

A CUP OF TEA

I HAVE sipped, with drooping lashes,
 Dreamy draughts of Verzenay;
I have flourished brandy-smashes
 In the wildest sort of way;
I have joked with "Tom and Jerry"
 Till "wee hours ayont the twal"—
But I've found my tea the very
 Safest tipple of them all!

'Tis a mystical potation
 That exceeds in warmth of glow
And divine exhilaration
 All the drugs of long ago—
All of old magicians' potions—
 Of Medea's philtered spells—
Or of fabled isles and oceans
 Where the Lotos-eater dwells!

A CUP OF TEA

Though I've revelled o'er late lunches
With blasé dramatic stars,
And absorbed their wit and punches
And the fumes of their cigars—
Drank in the latest story,
With a cocktail either end,—
I have drained a deeper glory
In a cup of tea, my friend.

Green, Black, Moyune, Formosa,
Congou, Amboy, Pingsuey—
No odds the name it knows—ah,
Fill a cup of it for me!
And, as I clink my china
Against your goblet's brim,
My tea in steam shall twine a
Fragrant laurel round its rim.

JUDITH

O HER eyes are amber-fine—
Dark and deep as wells of wine,
While her smile is like the noon
Splendor of a day of June.
If she sorrow—lo! her face
It is like a flowery space
In bright meadows, overlaid
With light clouds and lulled with shade.
If she laugh—it is the trill
Of the wayward whippoorwill
Over upland pastures, heard
Echoed by the mocking-bird
In dim thickets dense with bloom
And blurred cloyings of perfume.
If she sigh—a zephyr swells
Over odorous asphodels
And wan lilies in lush plots
Of moon-drown'd forget-me-nots.

JUDITH

Then, the soft touch of her hand—
Takes all breath to understand
What to liken it thereto!—
Never rose-leaf rinsed with dew
Might slip soother-suave than slips
Her slow palm, the while her lips
Swoon through mine, with kiss on kiss
Sweet as heated honey is.

THE ARTEMUS OF MICHIGAN

GRAND HAVEN is in Michigan, and in possession, too,
Of as many rare attractions as our party ever knew:—
The fine hotel, the landlord, and the lordly bill of fare,
And the dainty-neat completeness of the pretty waiters
there;

The touch on the piano in the parlor, and the trill
Of the exquisite soprano—in our fancy singing still;
Our cosey room, its comfort, and our thousand grateful
tho'ts,

And at our door the gentle face

Of

H.

Y.

Potts!

His artless observations, and his drollery of style,
Bewildered with that sorrowful serenity of smile—
The eye's elusive twinkle, and the twitching of the lid,
Like he didn't go to say it and was sorry that he did.
O Artemus of Michigan! so worthy of the name,
Our manager indorses it, and Bill Nye does the same,—

THE ARTEMUS OF MICHIGAN

You tickled our affection in so many tender spots
That even Recollection laughs

At

H.

Y.

Potts!

And hark ye! O Grand Haven! count your rare attractions o'er—

The commerce of your ships at sea, and ships along the shore;

Your railroads, and your industries, and interests untold,

Your Opera-House—our lecture, and the gate-receipts in gold!—

Ay, Banner Town of Michigan! count all your treasures through—

Your crowds of summer tourists, and your Sanitarium, too;

Your lake, your beach, your drives, your breezy groves and grassy plots,

But head the list of all of these

With

H.

Y.

Potts!

THE HOODOO

OWNED a pair o' skates onc't.—Traded
Fer 'em,—stropped 'em on and waded
Up and down the crick, a-waitin'
Tel she'd freeze up fit fer skatin'.
Mildest winter I remember—

More like Spring- than Winter-weather!—
Didn't *frost* tel 'bout December—

Git up airly, ketch a feather
Of it, mayby, 'crost the winder—
Sunshine swinge it like a cinder!

Well—I *waited*—and *kep'* waitin'!

Couldn't see my money's wo'th in
Them-air skates, and was no skatin'

Ner no hint o' ice ner nothin'!
So, one day—along in airly
Spring—I swopped 'em off—and barely
Closed the dicker, 'fore the weather

Natchurly jes slipped the ratchet,
And crick—tail-race—all together,
Froze so tight, cat couldn't scratch it!

THE RIVALS; OR, THE SHOWMAN'S RUSE

A TRAGI-COMEDY, IN ONE ACT

PERSONS REPRESENTED

| | | |
|-----------------|---|--------------|
| BILLY MILLER | } | The Rivals. |
| JOHNNY WILLIAMS | | |
| TOMMY WELLS | | Conspirator. |

TIME—Noon. SCENE—Country Town—*Rear view of the Miller Mansion, showing Barn, with practical loft-window opening on alley-way, with colored-crayon poster on wall beneath, announcing:—"BILLY MILLER'S Big Show and Monstur Circus and Equareum! A shour-bath fer Each and All fer 20 pins. This Afternoon! Don't fer git the Date!" Enter TOMMY WELLS and JOHNNY WILLIAMS, who gaze awhile at poster, TOMMY secretly smiling and winking at BILLY MILLER, concealed at loft-window above.*

TOMMY. [To JOHNNY.]

Guess 'at Billy hain't got back,—
Can't see nothin' through the crack—

THE RIVALS; OR, THE SHOWMAN'S RUSE

Can't hear nothin' neether— No!
... Thinks he's got the dandy show,
Don't he?

JOHNNY. [*Scornfully.*]

'Course! but what *I* care?—
He hain't got no show in there!—
What's *he* got in there but that
Old hen, cooped up with a cat
An' a turkle, an' that thing
'At he calls his "circus-ring"?
What a "circus-ring!" I'd quit!
Bet *mine's* twic't as big as it!

TOMMY.

Yes, but *you* got no machine
W'at you bathe with, painted green,
With a string to work it, guess!

JOHNNY. [*Contemptuously.*]

Folks don't *bathe* in *circuses*!—
Ladies comes to *mine*, you bet!
I' got seats where *girls* can set;
An' a dressin'-room, an' all,
Fixed up in my pony's stall—

THE RIVALS; OR, THE SHOWMAN'S RUSE,

Yes, an' I' got *carpet*, too,
Fer the tumblers, an' a blue
Centre-pole!

TOMMY.

Well, Billy, he's
Got a tight-rope an' trapeze,
An' a hoop 'at he jumps through
Head-first!

JOHNNY.

Well, what's *that* to do—
Lightin' on a pile o' hay?
Hain't no *actin'* thataway!

TOMMY.

Don't care what you say, he draws
Bigger crowds than you do, 'cause
Sence he started up, I know
All the fellers says his show
Is the best-un!

JOHNNY.

Yes, an' he
Better not tell things on me!

THE RIVALS; OR, THE SHOWMAN'S RUSE

His old circus hain't no good!—
'Cause he's got the neighborhood
Down on me he thinks 'at I'm
Goin' to stand it all the time;
Thinks ist 'cause my Pa don't 'low
Me to fight, he's got me now,
An' can say I lie, an' call
Me ist anything at all!
Billy Miller thinks I am
'Feard to say 'at he says "*dam*"—
Yes, an' *worser* ones! an' I'm
Goin' to tell his folks sometime!—
An' ef he don't shet his head
I'll tell worse 'an *that* he said
When he fighted Willie King—
An' got licked like ever'thing!—
Billy Miller better shin
Down his Daddy's lane ag'in,
Like a cowardy-calf, an' climb
In fer home another time!
Better—

[*Here BILLY leaps down from the loft upon his unsuspecting victim; and two minutes later, JOHNNY, with the half of a straw hat, a bleeding nose, and a straight rent across one trouser-knee, makes his inglorious—exit.*]

WHAT CHRIS'MAS FETCHED THE WIGGINSES

WINTER-TIME, er Summer-time,
Of late years I notice I'm,
Kindo'-like, more subjec' to
What the *weather* is. Now, *you*
Folks 'at lives in *town*, I s'pose,
Thinks it's bully when it snows;
But the chap 'at chops and hauls
Yer wood fer ye, and then stalls,
And snapps tuggs and swingletrees,
And then has to walk er freeze,
Hain't so much "stuck *on*" the snow
As stuck *in* it—Bless ye, no!—
When it's packed, and sleighin's good,
And *church* in the neighborhood,
Them 'at's *got* their girls, I guess,
Takes 'em, likely, more er less.
Tell the plain fac's o' the case,
No men-folks about our place

On'y me and Pap—and he
 'Lows 'at young folks' company
 Allus made him sick! So I
 Jes don't want, and jes don't try!
 Chinkypin, the dad-burn town,
 'S too fur off to loaf aroun'
 Eether day er night—and no
 Law compellin' me to go!—
 'Less 'n some Old-Settlers' Day,
 Er big-doin's thataway—
Then, to tell the p'inted fac',
 I've went more so's to come back
 By old Guthrie's still-house, where
 Minors *has* got licker there—
 That's pervidin' we could show 'em
 Old folks sent fer it from home!
 Visit roun' the neighbors some,
 When the *boys* wants me to come.—
 Coon-hunt with 'em; er set traps
 Fer mussrats; er jes, perhaps,
 Lay in roun' the stove, you know,
 And parch corn, and let her snow!
 Mostly, nights like these, you'll be
 (Ef you' got a writ fer *me*)
 Ap' to skeer me up, I guess,
 In about the Wigginses'.

WHAT CHRIS'MAS FETCHED THE WIGGINSES

Nothin' roun' *our* place to keep
Me at home—with Pap asleep
'Fore it's dark; and Mother in
Mango pickles to her chin;
And the girls, all still as death,
Piecin' quilts.—Sence I drawed breath
Twenty year' ago, and heerd
Some girls whisper'n' so's it 'peared
Like they had a row o' pins
In their mouth—right there begins
My first rickollections, built
On that-air blame' old piece-quilt!

Summer-time, it's jes the same—
'Cause I've noticed,—and I claim,
As I said afore, I'm more
Subjec' to the weather, *shore*,
'Proachin' my majority,
Than I ever ust to be!
Callin' back *last* Summer, say,—
Don't seem hardly past away—
With night closin' in, and all
S' lonesome-like in the dewfall:
Bats—ad-drat their ugly muggs!—
Flicker'n' by; and lightnin'-bugs

WHAT CHRIS'MAS FETCHED THE WIGGINSES

Huckster'n' roun' the airy night
Little sickly gasps o' light;—
Whippoorwills, like all possess'd,
Moanin' out their mournfullest;—
Frogs and katydids and things
Jes *clubs* in and sings and sings
Their *ding-dangdest*!—Stock's all fed,
And Pap's warshed his feet fer bed;—
Mother and the girls all down
At the milk-shed, foolin' roun'—
No wunder 'at I git blue,
And lite out—and so would you!
I cain't stay aroun' no place
Whur they hain't no livin' face:—
'Crost the fields and thue the gaps
Of the hills they's friends, perhaps,
Waitin' somers, 'at kin be
Kindo' comfertin' to me!

Neighbors all is plenty good,
Scattered thue this neighborhood;
Yit, of all, I like to jes
Drap in on the Wigginses.—
Old man, and old lady too,
'Pear-like, makes so much o' you—

Least, they've allus pampered me
 Like one of the fambily.—
 The boys, too, 's all thataway—
 Want you jes to come and stay;—
 Price, and Chape, and Mandaville,
 Poke, Chasteen, and "Catfish Bill"—
 Poke's the runt of all the rest,
 But he's jes the beatin'est
 Little schemer, fer fourteen,
 Anybody ever seen!—
 "Like his namesake," old man claims,
 "Jeems K. Poke, the first o' names!
 Full o' tricks and jokes—and you
 Never know what *Poke's* go' do!"
Genius, too, that-air boy is,
 With them awk'ard hands o' his:
 Gits this blame' pokeberry-juice,
 Er some stuff, fer ink—and goose-
 Quill pen-p'int: And then he'll draw
 Dogdest pictures yevver saw! —
 Jes make deers and eagles good
 As a writin'-teacher could!
 Then they's two twin boys they've riz
 Of old Coonrod Wigginses
 'At's deceast—and glad of it,
 'Cause his widder's livin' yit!

WHAT CHRIS'MAS FETCHED THE WIGGINSES

'Course *the boys* is mostly jes
Why I go to Wigginses'.—
Though *Melviney*, sometimes, *she*
Gits her slate and algebry
And jes sets there cipher'n' thue
Sums old Ray hisse'f cain't do!—
Jes sets there, and tilts her chair
Forreds tel, 'pear-like, her hair
Jes *spills* in her lap—and then
She jes dips it up again
With her hands, as white, I swan,
As the apern she's got on!

Talk o' hospitality!—
Go to Wigginses' with me—
Overhet, or froze plum thue,
You'll find welcome waitin' you:—
Th'ow out yer tobacker 'fore
You set foot acrost that floor,—
“Got to eat whatever's set—
Got to drink whatever's wet!”
Old man's sentimuns—them's his—
And means jes the best they is!
Then he lights his pipe; and she,
The old lady, presen'ly

She lights hern; and Chape and Poke.—
 I hain't got none, ner don't smoke,—
 (In the crick afore their door—
 Sorto' so's 'at I'd be shore—
 Drownded mine one night and says
 "I won't smoke at *Wiggenses'*!")
 Price he's mostly talkin' 'bout
 Politics, and "thieves turned out"—
 What he's go' to be, ef he
 Ever "gits there"—and "we'll see!"—
 Poke he 'lows they's blame' few men
 Go' to hold their breath tel then!
 Then Melviney smiles, as she
 Goes on with her algebray,
 And the clouds clear, and the room's
 Sweeter 'n crabapple-blooms!
 (That Melviney, she' got some
 Most surprisin' ways, i gum!—
 Don't 'pear-like she ever *says*
 Nothin', yit you'll *listen* jes
 Like she *was* a-talkin', and
 Half-way seem to understand,
 But not quite,—*Poke* does, I know,
 'Cause he good as told me so,—
 Poke's *her* favo-rite; and he—
 That is, confidentially—

He's *my* favo-rite—and I
Got my whurfore and my why!)

I hain't never be'n no hand
Much at talkin', understand,
But they's *thoughts* o' mine 'at's jes
Jealous o' them Wigginses!—
Gift o' talkin' 's what they' got,
Whuther they want to er not.—
F'r instunce, start the old man on
Huntin'-scrapes, 'fore game was gone,
'Way back in the Forties, when
Bears stold pigs right out the pen,
Er went waltzin' 'crost the farm
With a beehive on their arm!—
And—sir, *ping!* the old man's gun
Has plumped over many a one,
Firin' at him from afore
That-air very cabin door!
Yes—and *painters*, prowlin' 'bout,
Allus darkest nights.—Lay out
Clost yer cattle.—Great, big red
Eyes a-blazin' in their head,
Glitter'n' 'long the timber-line—
Shine out some, and then *un-shine*,

WHAT CHRIS'MAS FETCHED THE WIGGINSES

And shine back—Then, stiddy! *whizz!*
'N' there yer Mr. Painter is
With a hole bored spang between
Them-air eyes! . . . Er start Chasteen,
Say, on blooded racin'-stock,
Ef you want to hear him talk;
Er tobacker—how to raise,
Store, and k-yore it, so's she pays. . . .
The old lady—and she'll cote
Scriptur' tel she'll git yer vote!
Prove to you 'at wrong is right,
Jes as plain as black is white:
Prove when you're asleep in bed
You're a-standin' on yer head,
And yer train 'at's goin' West,
'S goin' East its level best;
And when bees dies, it's their wings
Wears out—And a thousan' things!
And the boys is “chips,” you know,
“Off the old block”—So I go
To the Wigginses', 'cause—jes
'Cause I *like* the Wigginses—
Even ef Melviney *she*
Hardly 'pears to notice me!

WHAT CHRIS'MAS FETCHED THE WIGGINSES

Rid to Chinkypin this week—
Yisterd'y.—No snow to speak
Of, and didn't have no sleigh
Anyhow; so, as I say,
I rid in—and froze one ear
And both heels—and I don't keer!—
“Mother and the girls kin jes
Bother 'bout their Chris'mases
Next time fer theirse'v's, i jack!”
Thinks-says-I, a-startin' back,—
Whole durn meal-bag full of things
Wropped in paper sacks, and strings
Liable to snap their holt
Jes at any little jolt!
That in front o' me, and *wind*
With *nicks* in it, 'at jes skinned
Me alive!—I'm here to say
Nine mile' hossback thataway
Would 'a' walked my log! But, as
Somepin' allus comes to pass,
As I topped old Guthrie's hill,
Saw a buggy, front the Still,
P'inted home'ards, and a thin
Little chap jes climbin' in.

Six more minutes I were there
 On the groun's!—And 'course it were—
 It were little Poke—and he
 Nearly fainted to see *me!*—
 “You be'n in to Chinky, too?”
 “Yes; and go' ride back with you,”
 I-says-I. He he'pped me find
 Room fer my things in behind—
 Stript my hoss's reins down, and
 Putt his mitt' on the right hand
 So's to lead—“Pile in!” says he,
 “But you've struck pore company!”
 Noticed he was pale—looked sick,
 Kindo'-like, and had a quick
 Way o' flickin' them-air eyes
 O' his roun' 'at didn't size
 Up right with his usual style—
 S' I, “You *well?*” He tried to smile,
 But his chin shuck and tears come.—
 “*I've run 'Viney 'way from home!*”

Don't know jes what all occurred
 Next ten seconds—Nary word,
 But my heart jes drapt, stobbed thue,
 And whirlt over and come to.—

WHAT CHRIS'MAS FETCHED THE WIGGINSES

Wrenched a big quart-bottle from
That fool-boy!—and cut my thumb
On his little fiste-teeth—helt
Him snug in one arm, and felt
That-air little heart o' his
Churn the blood o' Wigginses
Into that old bead 'at spun
Roun' her, spilt at Lexington!
His k'nptions, like enough,
He'pped us both,—though it was rough—
Rough on him, and rougher on
Me when, last his nerve was gone
And he laid there still, his face
Fishin' fer some hidin'-place
Jes a leetle lower down
In my breast than he'd yit foun'!
Last I kindo' soothed him, so's
He could talk.—And what you s'pose
Them-air revelations of
Poke's was? . . . He'd be'n writin' love-
Letters to Melviney, and
Givin' her to understand
They was from “a young man who
Loved her,” and—“the violet's blue
'N' sugar's sweet”—and Lord knows what!
Tel, 'peared-like, Melviney got

WHAT CHRIS'MAS FETCHED THE WIGGINSES

S' interested in "the young
Man," Poke *he* says, 'at she brung
A' answer onc't fer him to take,
Statin' "she'd die fer his sake,"
And writ fifty *x*'s "fer
Love-kisses fer him from her!" . . .
I was standin' in the road
By the buggy, all I knowed
When Poke got that fur.—"That's why,"
Poke says, "I 'fessed up the lie—
Had to—'cause I see," says he,
"'Viney was in *airnest*—she
Cried, too, when I told her.—Then
She swore me, and smiled again,
And got Pap and Mother to
Let me hitch and drive her thue
Into Chinkypin, to be
At Aunt 'Rindy's Chris'mas-tree—
That's to-night." Says I, "Poke—durn
Your lyin' soul!—'s that beau o' hern—
That—*she*—loves—Does *he* live in
That hell-hole o' Chinkypin?"
"No," says Poke, "er 'Viney would
Went some *other* neighborhood."
"Who *is* the blame' whelp?" says I.
"Promised 'Viney, hope I'd die

Ef I ever told!" says Poke,
 Pittiful and jes heartbroke'—
 "'Sides that's why she left the place,—
 'She cain't look him in the face
 Now no more on earth!' she says."—
 And the child broke down and jes
 Sobbed! . . . Says I, "Poke, I p'tend
 T' be *your* friend, and your *Pap's* friend,
 And your *Mother's* friend, and all
 The *boys'* friend, little, large and small—
 The *whole fambily's* friend—and you
 Know that means *Melviney*, too.—
 Now—you hursh yer troublin'!—I'm
 Go' to he'p friends ever' time—
 On'y in *this* case, *you* got
 To he'p *me*—and, like as not,
 I kin he'p *Melviney* then,
 And we'll have her home again.
 And now, Poke, with your consent,
 I'm go' go to that-air gent
 She's in love with, and confer
 With *him* on his views o' *her*.—
 Blast him! give the man *some* show.—
 Who *is* he?—*I'm go' to know!*"
 Somepin' struck the little chap
 Funny, 'peared-like —Give a slap

WHAT CHRIS'MAS FETCHED THE WIGGINSES

On his leg—laughed thue the dew
In his eyes, and says: “*It's you!*”

Yes, and—'cordin' to the last
Love-letters of ours 'at passed
Thue his hands—we was to be
Married Chris'mas.—“Gee-mun-*nee!*
Poke,” says I, “it's *suddent*—yit
We *kin* make it! You're to git
Up to-morry, say, 'bout *three*—
Tell your folks you're go' with me:—
We'll hitch up, and jes drive in
'N' *take* the town o' Chinkypin!”

GO, WINTER!

Go, Winter! Go thy ways! We want again
The twitter of the bluebird and the wren;
Leaves ever greener growing, and the shine
Of Summer's sun—not thine.—

Thy sun, which mocks our need of warmth and love
And all the heartening fervencies thereof,
It scarce hath heat enow to warm our thin
Pathetic yearnings in.

So get thee from us! We are cold, God wot,
Even as *thou* art.—We remember not
How blithe we hailed thy coming.—That was O
Too long—too long ago!

Get from us utterly! Ho! Summer then
Shall spread her grasses where thy snows have been,
And thy last icy footprint melt and mould
In her first marigold.

ELIZABETH

May 1, 1891

I.

ELIZABETH! Elizabeth!
The first May-morning whispereth
Thy gentle name in every breeze
That lispeth through the young-leaved trees,
New raimented in white and green
Of bloom and leaf to crown thee queen;—
And, as in odorous chorus, all
The orchard-blossoms sweetly call
Even as a singing voice that saith,
Elizabeth! Elizabeth!

II

Elizabeth! Lo, lily-fair,
In deep, cool shadows of thy hair,
Thy face maintaineth its repose.—
Is it, O sister of the rose,

ELIZABETH

So better, sweeter, blooming thus
Than in this briery world with us?—
Where frost o'ertaketh, and the breath
Of biting winter harrieth
With sleeted rains and blighting snows
All fairest blooms—Elizabeth!

III

Nay, then!—So reign, Elizabeth,
Crowned, in thy May-day realm of death!
Put forth the sceptre of thy love
In every star-tipped blossom of
The grassy dais of thy throne!
Sadder are we, thus left alone,
But gladder they that thrill to see
Thy mother's rapture, greeting thee.
Bereaved are we by life—not death—
Elizabeth! Elizabeth!

SLEEP

ORPHANED, I cry to thee:
Sweet Sleep! O kneel and be
A mother unto me!

Calm thou my childish fears:
Fold—fold mine eyelids to, all tenderly,
And dry my tears.

Come, Sleep, all drowsy-eyed
And faint with languor,—slide
Thy dim face down beside
Mine own, and let me rest
And nestle in thy heart, and there abide,
A favored guest.

Good night to every care,
And shadow of despair!
Good night to all things where
Within is no delight!—
Sleep opens her dark arms, and, swooning
there,
I sob: Good night—good night!

DAN PAINE

OLD friend of mine, whose chiming name
Has been the burthen of a rhyme
Within my heart since first I came
To know thee in thy mellow prime:
With warm emotions in my breast
That can but coldly be expressed,
And hopes and wishes wild and vain,
I reach my hand to thee, Dan Paine.

In fancy, as I sit alone
In gloomy fellowship with care,
I hear again thy cheery tone,
And wheel for thee an easy-chair;
And from my hand the pencil falls—
My book upon the carpet sprawls,
As eager soul and heart and brain
Leap up to welcome thee, Dan Paine.

DAN PAINE

A something gentle in thy mien,
A something tender in thy voice,
Has made my trouble so serene,
I can but weep, from very choice.
And even then my tears, I guess,
Hold more of sweet than bitterness,
And more of gleaming shine than rain,
Because of thy bright smile, Dan Paine.

The wrinkles that the years have spun
And tangled round thy tawny face,
Are kinked with laughter, every one,
And fashioned in a mirthful grace.
And though the twinkle of thine eyes
Is keen as frost when Summer dies,
It cannot long as frost remain
While thy warm soul shines out, Dan Paine.

And so I drain a health to thee:—
May merry Joy and jolly Mirth
Like children clamber on thy knee,
And ride thee round the happy earth!
And when, at last, the hand of Fate
Shall lift the latch of Canaan's gate,
And usher me in thy domain,
Smile on me just as now, Dan Paine.

OLD WINTERS ON THE FARM

I HAVE jest about decided

It 'ud keep a *town-boy* hoppin'

Fer to work all winter, choppin'

Fer a' old fireplace, like *I* did!

Lawz! them old times wuz contrairy!—

Blame' backbone o' winter, 'peared-like,

Wouldn't break!—and I wuz skeerd-like

Clean on into *Feb'uary*!

Nothin' ever made me madder

Than fer Pap to stomp in, layin'

On a' extry forestick, sayin',

“Groun'-hog's out and seed his shadder!”

AT UTTER LOAF

I

AN afternoon as ripe with heat
As might the golden pippin be
With mellowness if at my feet
It dropped now from the apple-tree
My hammock swings in lazily.

II

The boughs about me spread a shade
That shields me from the sun, but weaves
With breezy shuttles through the leaves
Blue rifts of skies, to gleam and fade
Upon the eyes that only see
Just of themselves, all drowsily.

III

Above me drifts the fallen skein
Of some tired spider, looped and blown,
As fragile as a strand of rain,

AT UTTER LOAF

Across the air, and upward thrown
By breaths of hay-fields newly mown—
So glimmering it is and fine,
I doubt these drowsy eyes of mine.

IV

Far-off and faint as voices pent
In mines, and heard from underground,
Come murmurs as of discontent,
And clamorings of sullen sound
The city sends me, as, I guess,
To vex me, though they do but bless
Me in my drowsy fastnesses.

V

I have no care. I only know
My hammock hides and holds me here
In lands of shade a prisoner:
While lazily the breezes blow
Light leaves of sunshine over me,
And back and forth and to and fro
I swing, enwrapped in some hushed glee,
Smiling at all things drowsily.

A LOUNGER

HE leaned against a lamp-post, lost
In some mysterious reverie:
His head was bowed; his arms were crossed;
He yawned, and glanced evasively:
Uncrossed his arms, and slowly put
Them back again, and scratched his side—
Shifted his weight from foot to foot,
And gazed out no-ward, idle-eyed.

Grotesque of form and face and dress,
And picturesque in every way—
A figure that from day to day
Drooped with a limper laziness;
A figure such as artists lean,
In pictures where distress is seen,
Against low hovels where we guess
No happiness has ever been.

A SONG OF LONG AGO

A SONG of Long Ago:

Sing it lightly—sing it low—

Sing it softly—like the lispings of the lips
we used to know

When our baby-laughter spilled

From the glad hearts ever filled

With music blithe as robin ever trilled!

Let the fragrant summer breeze,

And the leaves of locust-trees,

And the apple-buds and -blossoms, and the
wings of honey-bees,

All palpitate with glee,

Till the happy harmony

Brings back each childish joy to you and me.

Let the eyes of fancy turn

Where the tumbled pippins burn

Like embers in the orchard's lap of tangled
grass and fern,—

A SONG OF LONG AGO

There let the old path wind
In and out, and on behind
The cider-press that chuckles as we grind.

Blend in the song the moan
Of the dove that grieves alone,
And the wild whir of the locust, and the
 bumble's drowsy drone;
And the low of cows that call
Through the pasture-bars when all
The landscape fades away at evenfall.

Then, far away and clear,
Through the dusky atmosphere,
Let the wailing of the killdee be the only
 sound we hear:
O sad and sweet and low
As the memory may know
Is the glad-pathetic song of Long Ago!

THE CHANT OF THE CROSS-BEARING CHILD

I BEAR dis cross dis many a mile.

O de cross-bearin' chile—

De cross-bearin' chile!

I bear dis cross 'long many a road

Wha' de pink ain't bloom' an' de grass done mowed.

O de cross-bearin' chile—

De cross-bearin' chile!

Hit's on my conscience all dese days

Fo' ter bear de cross 'ut de good Lord lays

On my po' soul, an' ter lif' my praise.

O de cross-bearin' chile—

De cross-bearin' chile!

I's nigh-'bout weak ez I mos' kin be,

Yit de Marstah call an' He say,—“ You's free

THE CHANT OF THE CROSS-BEARING CHILD

Fo' ter 'cept dis cross, an' ter cringe yo' knee
To no n'er man in de worl' but Me!"

O de cross-bearin' chile—

De cross-bearin' chile!

Says you guess wrong, ef I let you guess—
Says you 'spec' mo', an'-a you git less:—
Says you go eas', says you go wes',
An' whense you fine de road 'ut you like bes'
You betteh take ch'ice er any er de res'!

O de cross-bearin' chile—

De cross-bearin' chile!

He build my feet, an' He fix de signs
Dat de shoe hit pinch an' de shoe hit bines
Ef I on'y w'ah eights an'-a wanter w'ah nines;
I hone fo' de rain, an' de sun hit shines,
An' whilse I hunt de sun, hit's de rain I fines.—
O-a trim my lamp, an'-a gyrd my lines!

O de cross-bearin' chile—

De cross-bearin' chile!

I wade de wet, an' I walk de dry:
I done tromp long, an' I done clim' high;
An' I pilgrim on ter de jasper sky,

THE CHANT OF THE CROSS-BEARING CHILD

An' I taken de resk fo' ter cas' my eye
Wha' de Gate swing wide an' de Lord draw nigh,
An' de Trump hit blow, an' I hear de cry,—
“You lay dat cross down by an' by!—
O de Cross-bearin' Chile—
De Cross-bearin' Chile!”

THANKSGIVING

LET us be thankful—not only because
Since last our universal thanks were told
We have grown greater in the world's applause,
And fortune's newer smiles surpass the old—

But thankful for all things that come as alms
From out the open hand of Providence:—
The winter clouds and storms—the summer calms—
The sleepless dread—the drowse of indolence.

Let us be thankful—thankful for the prayers
Whose gracious answers were long, long delayed,
That they might fall upon us unawares,
And bless us, as in greater need we prayed.

Let us be thankful for the loyal hand
That love held out in welcome to our own,
When love and *only* love could understand
The need of touches we had never known.

THANKSGIVING

Let us be thankful for the longing eyes

That gave their secret to us as they wept,
Yet in return found, with a sweet surprise,
Love's touch upon their lids, and, smiling, slept.

And let us, too, be thankful that the tears

Of sorrow have not all been drained away,
That through them still, for all the coming years,
We may look on the dead face of To-day.

AUTUMN

As a harvester, at dusk,
Faring down some woody trail
Leading homeward through the musk
Of May-apple and pawpaw,
Hazel-bush, and spice and haw,—
So comes Autumn, swart and hale,
Drooped of frame and slow of stride,
But withal an air of pride
Looming up in stature far
Higher than his shoulders are;
Weary both in arm and limb,
Yet the wholesome heart of him
Sheer at rest and satisfied.

Greet him as with glee of drums
And glad cymbals, as he comes!
Robe him fair, O Rain and Shine!
He the Emperor—the King—
Royal lord of everything

AUTUMN

Sagging Plenty's granary floors
And out-bulging all her doors;
He the god of corn and wine,
Honey, milk, and fruit and oil—
Lord of feast, as lord of toil—
Jocund host of yours and mine!

Ho! the revel of his laugh!—
Half is sound of winds, and half
Roar of ruddy blazes drawn
Up the throats of chimneys wide,
Circling which, from side to side,
Faces—lit as by the Dawn,
With her highest tintings on
Tip of nose, and cheek, and chin—
Smile at some old fairy tale
Of enchanted lovers, in
Silken gown and coat of mail,
With a retinue of elves
Merry as their very selves,
Trooping ever, hand in hand,
Down the dales of Wonderland.

Then the glory of his song!—
Lifting up his dreamy eyes—
Singing haze across the skies;

AUTUMN

Singing clouds that trail along
Towering tops of trees that seize
Tufts of them to stanch the breeze;
Singing slanted strands of rain
In between the sky and earth,
For the lyre to mate the mirth
And the might of his refrain:
Singing southward-flying birds
Down to us, and afterwards
Singing them to flight again:
Singing blushes to the cheeks
Of the leaves upon the trees—
Singing on and changing these
Into pallor, slowly wrought,
Till the little, moaning creeks
Bear them to their last farewell,
As Elaine, the lovable,
Was borne down to Lancelot.—
Singing drip of tears, and then
Drying them with smiles again.

Singing apple, peach and grape,
Into roundest, plumpest shape;
Rosy ripeness to the face
Of the pippin; and the grace

AUTUMN

Of the dainty stamen-tip
To the huge bulk of the pear,
Pendent in the green caress
Of the leaves, and glowing through
With the tawny laziness
Of the gold that Ophir knew,—
Haply, too, within its rind
Such a cleft as bees may find,
Bungling on it half aware,
And wherein to see them sip,
Fancy lifts an oozy lip,
And the singer's falter there.

Sweet as swallows swimming through
Eddyings of dusk and dew,
Singing happy scenes of home
Back to sight of eager eyes
That have longed for them to come,
Till their coming is surprise
Uttered only by the rush
Of quick tears and prayerful hush:
Singing on, in clearer key,
Hearty palms of you and me
Into grasps that tingle still
Rapturous, and ever will!

AUTUMN

Singing twank and twang of strings—
Trill of flute and clarinet
In a melody that rings
Like the tunes we used to play,
And our dreams are playing yet!
Singing lovers, long astray,
Each to each; and, sweeter things,—
Singing in their marriage-day,
And a banquet holding all
These delights for festival.

THE TWINS

ONE'S the pictur' of his Pa,
And the *other* of her Ma—
Jes the bossest pair o' babies 'at a mortal
ever saw!

And we love 'em as the bees
Loves the blossoms on the trees,
A-ridin' and a-rompin' in the breeze!

One's got her Mammy's eyes—
Soft and blue as Apurl-skies—
With the same sort of a *smile*, like—Yes, and
mouth about her size,—
Dimples, too, in cheek and chin,
'At my lips jes *wallers* in,
A-goin' to work, er gittin' home ag'in.

And the *other*—Well, they say
That he's got his Daddy's way

THE TWINS

O' bein' ruther soberfied, er ruther extry
gay,—

That he eether cries his best,
Er he laughs his howlin'est—
Like all he lacked was buttons and a vest!

Look at *her*!—and look at *him*!—
Talk about yer “Cheru-*bim*!”
Roll 'em up in dreams together, rosy arm and
chubby limb!

O we love 'em as the bees
Loves the blossoms on the trees,
A-ridin' and a-rompin' in the breeze!

BEDOUIN

O LOVE is like an untamed steed!—
So hot of heart and wild of speed,
And with fierce freedom so in love,
The desert is not vast enough,
With all its leagues of glimmering sands,
To pasture it! Ah, that my hands
Were more than human in their strength,
That my deft lariat at length
Might safely noose this splendid thing
That so defies all conquering!
Ho! but to see it whirl and reel—
The sands spurt forward—and to feel
The quivering tension of the thong
That throned me high, with shriek and song!
To grapple tufts of tossing mane—
To spurn it to its feet again,
And then, sans saddle, rein or bit,
To lash the mad life out of it!

TUGG MARTIN

I

TUGG MARTIN's tough.—No doubt o' that!

And down there at
The camp he come from word's bin sent
Advisin' this-here Settle-ment

To kindo' *humor* Tugg, and not
To git him hot.—
Jest pass his imperfections by,
And he's as good as pie!

II

They claim he's *wanted* back there.—Yit
The officers they mostly quit

Insistin' when
They notice Tugg's so *back'ard*, and
Sorto' gives 'em to understand
He'd ruther not!— A Deputy
(The slickest one you ever see!)

TUGG MARTIN

Tackled him *last*—"disguisin' then,"
As Tugg says, "as a *gentleman!*"—
You'd ort'o hear *Tugg* tell it!—*My!*
I thought I'd *die!*

III

The way it wuz:— Tugg and the rest
The boys wuz jest
A-kindo' gittin' thawed out, down
At "Guss's Place," fur-end o' town,
One night,—when, first we knowed,
Some feller rode
Up in a buggy at the door,
And hollered fer some one to come
And fetch him some
Red-licker out—And whirped and swore
That colt he drove wuz "*Thompson's*"—shore!

IV

Guss went out, and come in ag'in
And filled a pint and tuk it out—
Stayed quite a spell—then peeked back in,
Half-hid-like where the light wuz dim,

TUGG MARTIN

And jieuiked his head
At Tugg and said,—
“Come out a minute—here’s a gent
Wants you to take a drink with him.”

V

Well—Tugg laid down his cards and went—
In fact, *we all*
Got up, you know,
Startin’ to go—
When in reels Guss ag’inst the wall,
As white as snow,
Gaspin’,—“*He’s tuk Tugg!—Wher’s my gun?*”
And-sir, outside we heerd
The hoss snort and kick up his heels
Like he wuz skeerd,
And then the buggy-wheels
Scrape—and then *Tugg’s* voice hollerun,—
“*I’m bested!—Good-bye, fellers!*” . . . ’Peared
S’ all-fired suddent,
Nobody couldn’t
Jest git it fixed,—tel hoss and man,
Buggy and Tugg, off through the dark
Went like the devil beatin’ tan-
Bark!

VI

What *could* we do? . . . We filed back to
The bar: And Guss jest *looked* at us,
And we looked back "The same as you,"
Still *sayin'* nothin'—And the sap
It stood in every eye,
And every hat and cap
Went off, as we teched glasses solemnly,
And Guss says-he:
"Ef it's 'good-bye' with Tugg, fer *shore*,—I say
God bless him!—Er ef they
Ain't raily no *need* to pray,
I'm not *reniggin'*—board's the play,
And here's God bless him, anyway!"

VII

It must 'a' bin an hour er so
We all set there,
Talkin' o' pore
Old Tugg, you know,
'At never wuz ketched up before,—
When—all slow-like—the door-
Knob turned—and Tugg come shamblin' in,

TUGG MARTIN

Handcuffed!—'at's what he wuz, I swear!—

Yit smilin', like he hadn't bin

Away at all! And when we ast him where

The *Deputy* wuz at,—“I don't know *where*,”

Tugg said,—

“All *I* know is—he's dead.”

LET US FORGET

LET us forget. What matters it that we
Once reigned o'er happy realms of long ago,
And talked of love, and let our voices low,
And ruled for some brief sessions royally?
What if we sung, or laughed, or wept maybe?
It has availed not anything, and so
Let it go by that we may better know
How poor a thing is lost to you and me.
But yesterday I kissed your lips, and yet
Did thrill you not enough to shake the dew
From your drenched lids—and missed, with no
regret,
Your kiss shot back, with sharp breaths failing
you:
And so, to-day, while our worn eyes are wet
With all this waste of tears, let us forget!

JOHN ALDEN AND PERCILLY

WE got up a Christmas-doin's
Last Christmas Eve—
Kindo' dimonstration
'At I railly believe
Give more satisfaction—
Take it up and down—
Than airy intertainment
Ever come to town!

Railly was a *theatre*—
That's what it was,—
But, bein' in the church, you know,
We had a "*Santy Claus*"—
So's to git the *old folks*
To patternize, you see,
And *back* the institootion up
Kindo' *morally*.

JOHN ALDEN AND PERCILLY

School-teacher writ the thing—
 (Was a friend o' mine,)
Got it out o' Longfeller's
 Pome "Evangeline"—
Er somers—'bout the *Purituns*.—
 Anyway, the part
"John Alden" fell to me—
 And learnt it all by heart!

Claircy was "*Percilly*"—
 (School-teacher 'lowed
Me and her could act them two
 Best of all the crowd)—
Then—blame' ef he didn't
 Git her Pap, i jing!—
To take the part o' "*Santy Claus*,"
 To wind up the thing.

Law! the fun o' practisun!—
 Was a week er two
Me and Claircy didn't have
 Nothin' else to do!—
Kep' us jes a-meetin' round,
 Kindo' here and there,
Ever' night rehearsin'-like,
 And gaddin' ever'where!

Game was wo'th the candle, though!—

Christmas Eve at last

Rolled around.—And 'tendance jes

Couldn't been su'passed!—

Neighbors from the country

Come from Clay and Rush—

Yes, and 'crost the county-line

Clean from Puckerbrush!

Meetin'-house jes trimbled

As "Old Santy" went

Round amongst the childern,

With their peppermint

And sassafrac and wintergreen

Candy, and "a ball

O' pop-corn," the preacher 'nounced,

"Free fer each and all!"

School-teacher suddenly

Whispered in my ear,—

"Guess I got you:—*Christmas-gift!*—

Christmas is here!"

I give *him* a gold pen,

And case to hold the thing.—

And *Claircy* whispered, "*Christmas-gift!*"

And I give her a *ring*.

JOHN ALDEN AND PERCILLY

“And now,” says I, “jes watch *me*—
Christmas-gift,” says I,
“*I’m* a-goin’ to git one—
‘*Santy’s*’ comin’ by!”—
Then I rech’ and grabbed him:
And, as you’ll infer,
’Course I got the old man’s,
And *he* gimme *her*!

REACH YOUR HAND TO ME

REACH your hand to me, my friend,
With its heartiest caress—
Sometime there will come an end
To its present faithfulness—
Sometime I may ask in vain
For the touch of it again,
When between us land or sea
Holds it ever back from me.

Sometime I may need it so,
Groping somewhere in the night,
It will seem to me as though
Just a touch, however light,
Would make all the darkness day,
And along some sunny way
Lead me through an April-shower
Of my tears to this fair hour.

REACH YOUR HAND TO ME

O the present is too sweet

To go on forever thus!

Round the corner of the street

Who can say what waits for us?—

Meeting—greeting, night and day,

Faring each the selfsame way—

Still somewhere the path must end.—

Reach your hand to me, my friend!

THE ROSE

It tossed its head at the wooing breeze;
And the sun, like a bashful swain,
Beamed on it through the waving trees
With a passion all in vain,—
For my rose laughed in a crimson glee,
And hid in the leaves in wait for me.

The honey-bee came there to sing
His love through the languid hours,
And vaunt of his hives, as a proud old king
Might boast of his palace-towers:
But my rose bowed in a mockery,
And hid in the leaves in wait for me.

The humming-bird, like a courtier gay,
Dipped down with a dalliant song,
And twanged his wings through the roundelay
Of love the whole day long:
Yet my rose turned from his minstrelsy
And hid in the leaves in wait for me.

THE ROSE

The firefly came in the twilight dim
My red, red rose to woo—
Till quenched was the flame of love in him,
And the light of his lantern too,
As my rose wept with dewdrops three
And hid in the leaves in wait for me.

And I said: I will cull my own sweet rose—
Some day I will claim as mine
The priceless worth of the flower that knows
No change, but a bloom divine—
The bloom of a fadeless constancy
That hides in the leaves in wait for me!

But time passed by in a strange disguise,
And I marked it not, but lay
In a lazy dream, with drowsy eyes,
Till the summer slipped away,
And a chill wind sang in a minor key:
“Where is the rose that waits for thee?”

.

I dream to-day, o'er a purple stain
Of bloom on a withered stalk,
Pelted down by the autumn rain
In the dust of the garden-walk,
That an Angel-rose in the world to be
Will hide in the leaves in wait for me.

MY FRIEND

"He is my friend," I said,—
"Be patient!" Overhead
The skies were drear and dim;
And lo! the thought of him
Smiled on my heart—and then
The sun shone out again!

"He is my friend!" The words
Brought summer and the birds;
And all my winter-time
Thawed into running rhyme
And rippled into song,
Warm, tender, brave, and strong.

And so it sings to-day.—
So may it sing alway!
Though waving grasses grow
Between, and lilies blow
Their trills of perfume clear
As laughter to the ear,
Let each mute measure end
With "Still he is thy friend."

SUSPENSE

A WOMAN'S figure, on a ground of night
Inlaid with sallow stars that dimly stare
Down in the lonesome eyes, uplifted there
As in vague hope some alien lance of light
Might pierce their woe. The tears that blind her
sight—

The salt and bitter blood of her despair—
Her hands toss back through torrents of her hair
And grip toward God with anguish infinite.

And O the carven mouth, with all its great
Intensity of longing frozen fast

In such a smile as well may designate
The slowly murdered heart, that, to the last,
Conceals each newer wound, and back at Fate
Throbs Love's eternal lie—"Lo, I can wait!"

THE PASSING OF A HEART

O TOUCH me with your hands—

For pity's sake!

My brow throbs ever on with such an ache

As only your cool touch may take away;

And so, I pray

You, touch me with your hands!

Touch—touch me with your hands.—

Smooth back the hair

You once caressed, and kissed, and called so fair

That I did dream its gold would wear away,

And lo, to-day—

O touch me with your hands!

Just touch me with your hands,

And let them press

My weary eyelids with the old caress,

And lull me till I sleep. Then go your way,

That Death may say:

He touched her with his hands.

BY HER WHITE BED

By her white bed I muse a little space:
She fell asleep—not very long ago,—
And yet the grass was here and not the snow—
The leaf, the bud, the blossom, and—her face!—
Midsummer's heaven above us, and the grace
Of Love's own day, from dawn to afterglow;
The fireflies' glimmering, and the sweet and low
Plaint of the whippoorwills, and every place
In thicker twilight for the roses' scent.
Then *night*.—She slept—in such tranquillity,
I walk atiptoe still, nor *dare* to weep,
Feeling, in all this hush, she rests content—
That though God stood to wake her for me, she
Would mutely plead: “Nay, Lord! Let *him* so
sleep.”

NEVER TALK BACK

NEVER talk back! sich things is repperhensible;

A feller only hurts hisse'f that jaws a man that's hot,
In a quarrel, ef you'll only keep your mouth shet and
act sensible,

The man that does the talkin' 'll git worsted every
shot!

Never talk back to a feller that's abusin' you—

Jest let him carry on, and rip, and snort, and swear;
And when he finds his blamin' and defamin' 's jest
amusin' you,

You've got him clean kaflummixed,—and you want
to hold him there!

Never talk back, and wake up the whole community

And call a man a liar, over Law, er Politics.—
You can lift and land him funder and with gracefuller
impunity

With one good jolt of silence than a half a dozen
kicks!

MR. WHAT'S-HIS-NAME

THEY called him Mr. What's-his-name:
From where he was, or why he came,
Or when, or what he found to do,
Nobody in the city knew.

He lived, it seemed, shut up alone
In a low hovel of his own;
There cooked his meals and made his bed,
Careless of all his neighbors said.

His neighbors, too, said many things
Expressive of grave wonderings,
Since none of them had ever been
Within his doors, or peered therein.

In fact, grown watchful, they became
Assured that Mr. What's-his-name
Was up to something wrong—indeed,
Small doubt of it, we all agreed.

MR. WHAT'S-HIS-NAME

At night were heard strange noises there,
When honest people everywhere
Had long retired; and his light
Was often seen to burn all night.

He left his house but seldom—then
Would always hurry back again,
As though he feared some stranger's knock,
Finding him gone, might burst the lock.

Besides, he carried, every day,
At the one hour he went away,
A basket, with the contents hid
Beneath its woven willow lid.

And so we grew to greatly blame
This wary Mr. What's-his-name,
And look on him with such distrust
His actions seemed to sanction just.

But when he died—he died one day—
Dropped in the street while on his way
To that old wretched hut of his—
You'll think it strange—perhaps it is—

But when we lifted him, and past
The threshold of his home at last,

MR. WHAT'S-HIS-NAME

No man of all the crowd but stepped
With reverence,—ay, *quailed* and *wept*!

What was it? Just a shriek of pain
I pray to never hear again—
A withered woman, old and bowed,
That fell and crawled and cried aloud—

And kissed the dead man's matted hair—
Lifted his face and kissed him there—
Called to him, as she clutched his hand,
In words no one could understand.

Insane? Yes.—Well, we, searching, found
An unsigned letter, in a round
Free hand, within the dead man's breast:
“Look to my mother—*I'm* at rest.

“You'll find my money safely hid
Under the lining of the lid
Of my work-basket. It is hers,
And God will bless her ministers!”

And some day—though he died unknown—
If through the City by the Throne
I walk, all cleansed of earthly shame,
I'll ask for Mr. What's-his-name.

WHEN AGE COMES ON

WHEN Age comes on!—

The deepening dusk is where the dawn
Once glittered splendid, and the dew,

In honey-drips from red rose-lips,

Was kissed away by me and you.—

And now across the frosty lawn

Black footprints trail, and Age comes on—

And Age comes on!

And biting wild-winds whistle through
Our tattered hopes—and Age comes on!

When Age comes on!—

O tide of raptures, long withdrawn,

Flow back in summer floods, and fling
Here at our feet our childhood sweet,

And all the songs we used to sing! . . .
Old loves, old friends—all dead and gone—
Our old faith lost—and Age comes on—

And Age comes on!

Poor hearts! have we not anything
But longings left when Age comes on?

ENVOY

JUST as of old! The world rolls on and on;
The day dies into night—night into dawn—
Dawn into dusk—through centuries untold.—

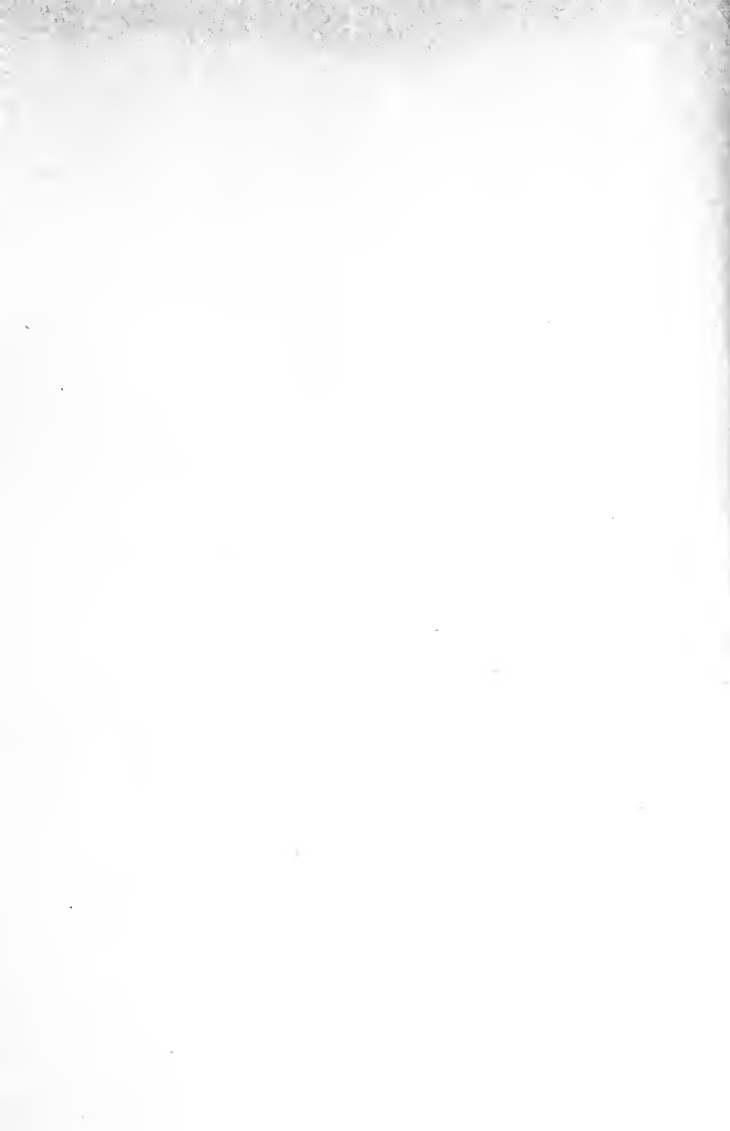
Just as of old.

Time loiters not. The river ever flows,
Its brink or white with blossoms or with snows;
Its tide or warm with spring or winter cold:

Just as of old.

Lo! where is the beginning, where the end
Of living, loving, longing? *Listen*, friend!—
God answers with a silence of pure gold—

Just as of old.



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